

# The Musical World.

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VOL. 42—No. 19.

SATURDAY, MAY 7, 1864.

Price (4d. Unstamped.  
5d. Stamped.

## HER MAJESTY'S THEATRE.

THIS EVENING (SATURDAY, MAY 7TH),

Will be repeated Nicolai's celebrated Opera,

"FALSTAFF."

(Die Lustigen Weiber von Windsor.)

The following is the powerful cast:—Fenton, Signor Giuglini—Sir Giovanni Falstaff, Signor Marcello Juncà—Signor Ford and Signor Page (Abitanti di Windsor), Mr. Santley and Signor Gassier—Slender, Signor Bettini—Garzone d'Osteria, Signor Manfredi—Dottore Calo, Signor Mazzetti—Annetta Page, Mdlle. Vitali—Madame Page, Mdlle. Bettelheim—and Madame Ford, Mdlle. Titienus, (who will sing, in the Third Act, the Rondo-Finale, composed expressly for her by Signor Arditi). Chorus of Townsmen, Foresters, &c.

Conductor—Signor ARDITI.

The Opera composed by Otto Nicolai. The entirely New Scenery by Mr. Telbin, assisted by Mr. Henry Telbin.

The New Costumes (from the best Authorities) by Mr. S. May and Miss Dickenson. The incidental Ballet invented and arranged by M. Petit. The Appointments and Properties by Mr. Bradwell. The Machinery constructed by Mr. S. Sloman. And the whole produced under the superintendence of M. Reinhardt.

Between the First and Second Acts of the Opera,

PAS DE DEUX.

MDLLE. CATARINA BERETTA and SIGNOR AMMATURO.

## ARRANGEMENTS FOR NEXT WEEK.

TUESDAY, MAY 10TH,

"FALSTAFF."

PAS DE DEUX.

GRAND EXTRA NIGHT,

THURSDAY, MAY 12TH,

"FALSTAFF."

PAS DE DEUX.

Notice.—The Performances commence at Half-past Eight o'clock.

Prices.—Pit Tickets, 7s.; Reserved Box Seats, 10s. 6d.; Amphitheatre Stalls, 5s. and 7s.; Gallery, 2s. 6d.; Private Boxes, in the Upper Circle, 21s.

Box-office of the Theatre open daily, where places may be secured. Also at Mitchell's; Bubb's; Lacon and Ollier's, Bond Street; Leader's, Opera Colonnade; Sam's, St. James's Street; Cramer, Wood, and Co.'s, and Hammond's, Regent Street; Keith, Prowse and Co.'s, Chesham; and at Chappell and Co.'s, 50, New Bond Street.

## NEW PHILHARMONIC CONCERTS, Wednesday

Evening, May 11. Public Rehearsal, this day, Saturday, May 7, at half-past 2. Director—Prof. WYLD, Mus. Doc. Vocalists—Mdlle. Lagrua, Mdlle. Destinn, Sig. Ciampi, and Sig. Ronconi. Orchestra of 100 performers, who will perform Beethoven's Pastoral Symphony and other great orchestra works. Principal violins—Herr Molique and Mr. H. Blagrove. Description of the symphony—1st movement, Allegro ma non troppo ("Cheerful sensations awakened by an arrival in the country.") 2nd movement, Andante con moto ("Scene by a rivulet.") 3rd movement, Scherzo ("Rustic merry-making.") 4th movement, Allegro ("The Storm.") 5th movement, Allegretto, "Songs of the shepherds" ("Feelings of joy and gratitude after the storm.") Mdlle. Lagrua, of the Royal Italian Opera, who will appear for the first time in a concert-room by permission of Mr. F. Gye, will sing the grand scena from Der Freischütz, and Zingara, by Donizetti. Tickets, at popular prices, at Cramer and Co.'s, 201 Regent Street; Keith, Prowse's, 48 Chesham; and at Austin's office, St. James's Hall.

## NEW PHILHARMONIC CONCERTS, ST. JAMES'S

HALL.—Notice.—THE DEAD MARCH IN SAUL will be played by the orchestra before the commencement of the public rehearsal this (Saturday) afternoon, May 7, at half-past 2, as a tribute of respect to the memory of the illustrious composer, Meyerbeer, a late hon. member of the New Philharmonic Society.

W. GRAEFF NICHOLLS, Hon. Sec.

## MR. WALTER MACFARREN'S PIANOFORTE

PERFORMANCES at the HANOVER SQUARE ROOMS, on Saturday Mornings, May 21 and June 30, commencing at Three o'clock. Subscription Tickets, 10s.; Single Tickets, 7s.—1 Osaburgh Street, Regent's Park.

## SACRED HARMONIC SOCIETY.—Exeter Hall.—

Conductor, Mr. COSTA.—Friday next, May 13, ISRAEL IN EGYPT. The last performance this season of Handel's great choral work. Principal vocal performers—Madame Parepa, Miss Banks, Madame Sainton-Dolby, Mr. Sims Reeves, Mr. Weiss, and Mr. Santley. Tickets 3s., 6s., and 10s. 6d., at the Society's offices, Exeter Hall.

## QUEEN'S CONCERT ROOMS, HANOVER SQUARE.

UNDER DISTINGUISHED PATRONAGE.—A GRAND MORNING CONCERT will be given at the above Rooms, on Thursday, May 26, in aid of the FUNDS of the LONDON SURGICAL HOME. The most eminent Artists have kindly volunteered their services. Full particulars will be duly announced.

## MR. ARTHUR SKETCHLEY will appear at the

EGYPTIAN HALL, Piccadilly, in his New Entertainments, entitled "PARIS," and "MRS BROWN AT THE PLAY," EVERY EVENING (except Saturday) at Eight, and on SATURDAY MORNING at Three. Stalls, 3s.; Second Seats, 2s.; Gallery, 1s. The Box Office at the Hall will be open between the hours of Eleven and Five daily.

## MR. KENNEDY'S SONGS OF SCOTLAND.

EVERY MONDAY EVENING, MUSIC HALL, STONE STREET, Bedford Square; and on the SATURDAY MORNINGS in May at the HANOVER SQUARE ROOMS. Pianoforte Accompanist, Mr. LAND (so long associated with the celebrated Mr. Wilson).

## APTOMMAS'S TENTH HARP RECITAL, May 18th,

at the HANOVER SQUARE ROOMS, consisting entirely of his own performances. The Programme contains Beethoven's Moonlight Sonata, Chopin's Marche Funèbre, Mendelssohn's Song without Words (No. 5, Book 6), Handel's Harmonious Blacksmith, and Aptommas's Valse de Concert, Tarentelle, Sounds from the Emerald Isle and Sounds from Home (Welsh Descriptive Fantasia). Family Tickets (to admit Three to Reserved Seats), One Guinea; Reserved Tickets, 10s. 6d.; Unreserved, 5s.; at the principal Musiciansellers.

## HANOVER SQUARE ROOMS.

## MISS KATE MORRISON will give her FIRST

CONCERT on Monday Evening, May 9. Vocalists—Madame LEMMENS-SHERINGTON, Madame SUCHET CHAMFON, Mr. WILKES COOPER, Mr. SUCHET CHAMFON and Mr. CHAPLIN HENRY. Instrumentalists—Violin, Mr. BERNETT; Violoncello, Mr. PETTIT; Harmonium, M. LEMMENS; Pianoforte, Miss KATE MORRISON. Conductor—Mr. AGUILAR. Tickets to be had of Miss Kate Morrison, 14 Abingdon Villas West, Kensington; Messrs. Cock, Hutchings and Co., 63 New Bond Street; and at the Hanover Square Rooms.

## MR. DEACON'S SECOND MATINEE OF

CLASSICAL MUSIC will take place at the HANOVER SQUARE ROOMS, on Monday, May 9th, at Three o'clock. Programme:—Quartet—Haydn; Sonata, Pianoforte—Mozart; Aria, "Non mi dir"—Mozart; Sonata, Violoncello and Piano—Beethoven; Fentes Festives—Ernst and Heller; Swedish Melodies; Sextet—Onslow. Instrumentalists—MM. SAINTON, POLLITZER, CLEMENTI, WEBB, PEEZE, SEVERE and DEACON. Vocalist—Mdlle. ESEQUIST. Tickets to be had of Messrs. Ollivier & Co., 19 Old Bond Street, of the principal Musiciansellers, at the Rooms, and of Mr. Deacon, 10 Wimpole Street, Cavendish Square.

## THE CAVENDISH ROOMS,

LATE BLAGROVE'S ROOMS,

MORTIMER STREET, CAVENDISH SQUARE.

Proprietors - Messrs. EDWARD HUMPHREY and THOMAS CHILDS.

## THE MUSIC PROFESSION, and the Public generally,

are informed that this elegant suite of Rooms having been thoroughly restored and refitted on the most approved acoustic principles, may be engaged for Chamber Concerts, Pianoforte Recitals, Musical Soirees, &c., being particularly adapted for all purposes for which purity of sound is essential.

They are also admirably applicable for Public Dinners, Wedding Parties, Private Soiree Dances, and Amateur Performances, for which every requisite of the first description will be provided.

## HERR ALFRED JAELL will arrive in London about

May 25th. All letters to be addressed to the care of Messrs. S. and P. Erard, 15 Great Marlborough Street.



# QUEEN'S CONCERT ROOMS, HANOVER SQUARE.

**M**DLE. GEORGI has the honor to announce that she will give a **MATINEE MUSICALE**, at the above Rooms, on **FRIDAY, May 13th, 1864**, under the following distinguished Patronage:—

THE DOWAGER DUCHESS OF NORFOLK and  
THE DOWAGER DUCHESS OF SUTHERLAND.

The Duchess of Sutherland.  
The Duchess of Argyll.  
The Duchess of Manchester.  
The Marchioness of Kildare.  
The Countess Constance Grosvenor.  
The Countess of Abergavenny.  
The Viscountess Neville.  
The Lady Caroline Lascelles.  
The Lady Foley.  
The Lady Adeline Manners.  
The Lady Blantyre.  
The Lady Leigh.  
The Lady Taunton.  
The Lady Bagot.  
The Lady Jane Repton.  
The Lady Mary Fox.

The Lady Caroline Neville.  
The Lady Anne Beckett.  
The Lady Mary Wood.  
The Lady Hester Leake.  
Lady Lilford.  
Lady Wensleydale.  
Lady Graham Montgomery.  
Lady Parker.  
The Lady Mayores.  
Mrs. Jones of Pangloss.  
Mrs. Arthur Pott.  
Mrs. Bishop Culpeper.  
Mrs. Herbert Ingram.  
Mrs. Beaumont.  
Mrs. Tucker.  
Miss Holliday.

Mdlle. GEORGI will be assisted by the following eminent Artists:—Madame ARABELLA GODDARD, Mdlle. CONSTANCE GEORGI and Madame LEMMENS-SHERINGTON; Signor GEREMIA BETTINI, Mr. LAZARUS, and Signor SIVORI. Conductors—Signor ARDITI, Mr. GEORGE LAKE, Mr. EMILE BERGER, and Mr. BENEDICT.

## PROGRAMME.

### PART I.

GLEE, "Strike the lyre"—Mr. BAXTER, Mr. CARTER, Mr. PERRY and Mr. DISTIN.  
RONDO FINALE, "Non più mesta" (*Cenerentola*)—Mdlle. GEORGI.  
ROMANZA, "La Dea di tutti cor"—Signor GEREMIA BETTINI.  
DUET, "Giorno d'orrore" (*Semiramide*)—Mdlle. CONSTANCE GEORGI and Mdlle. GEORGI.  
SONATA, Pianoforte and Violin—Madame ARABELLA GODDARD and Signor SIVORI.  
"The Jewel Song" (*Faust*)—Madame LEMMENS-SHERINGTON.  
TARANTELLA, Violin—Signor SIVORI.  
"BOLERO" (*Diamans de la Couronne*)—Mdlle. CONSTANCE GEORGI and Mdlle. GEORGI.

T. Cooke.  
Rossini.  
Mercadante.  
Rossini.  
Beethoven.  
Gounod.  
Sivori.  
Auber.

### PART II.

NEW SOLO, "Traditions of Shakespeare," for the Clarinet (comprising Authentic Original Melodies incidental to or mentioned in the Plays of the Poet)—Mr. LAZARUS.  
BOLERO, "Leggero invisibile"—Mdlle. GEORGI.  
FANTASIA, Pianoforte, "Where the bee sucks"—Madame ARABELLA GODDARD.  
VALSE, "L'Arditi"—Mdlle. CONSTANCE GEORGI.  
AIR DE JERUSALEM—Signor GEREMIA BETTINI.  
CHANSON, "L'Abellie"—Madame LEMMENS-SHERINGTON.  
DUET, "Si la Stanchezza" (*Tricatore*)—Mdlle. GEORGI and Signor GEREMIA BETTINI.  
QUARTET, "Go, speed thy flight"—Mr. BAXTER, Mr. CARTER, Mr. PERRY and Mr. DISTIN.

G. A. Macfarren.  
Arditi.  
Benedict.  
Arditi.  
Verdi.  
Victor Masse.  
Verdi.  
Otto.

To Commence at Three o'clock precisely. Stalls, One Guinea; Reserved Seats, 10s. 6d.; Tickets, 6s.; to be obtained at Messrs. Cramer, Wood & Co.; Messrs. Chappell and Co., St. Paul's Royal Library, Messrs. Robert Cocks and Co., New Burlington Street, Messrs. Cook and Hatchings, Messrs. Olivier and Co.; at Mr. Payne, at the Rooms, Mr. Austin's Ticket Office, Messrs. Keith Prowse and Co., and at Messrs. Duncan Davison and Co.'s, 244, Regent Street, W.

**M**DLE. LOUISA VAN NOORDEN has the honor to announce that her **ANNUAL CONCERT** will take place under distinguished patronage, at the **QUEEN'S CONCERT ROOMS, Hanover Square**, on Wednesday evening, 29th June. Conductor, Signor ARDITI. Particulars will be duly announced. 115 Great Russell Street, Bloomsbury.

**M**ADAME WINTER'S FIRST MATINEE, AT 16, Grosvenor Street (by the kind permission of Messrs. COLLARD and COLLARD), on Monday, the 16th inst., at 3 p.m. Artists: Miss LOUISA VAN NOORDEN, Mr. MONTEN SMITH. Violin, M. W. HENRI EYRES. Harmonium, Mr. SCOTSON CLARK. Grand Pianoforte, Madame WINTER and Miss ADA LEFFLER. Conductors, M. EMILE BERGER and Herr LEHMERT.

**S**IGNOR GIULIO REGONDI has the honor to announce that he will give a Morning Concert on Thursday, June 30, at the Queen's Concert Room, Hanover Square. To Commence at Three o'clock precisely. On which occasion Signor GIULIO REGONDI will play, for the first time in public, several original Compositions, on both the Guitar and Concertina. Further particulars will be duly announced.

**M**ISS FLORENCE DE COURCY will SING "The Song of May," composed by W. V. WALLACE, at Westbourne Hall, May 11.

**H**ERR REICHARDT will sing his new Song, "MY HEART'S IN THE HIGHLANDS" (Mein Herz ist im Hochland), at the Beaumont Institute (Mr. Carder's Concert), May 30th.

**M**ADAME WINTER will play Mr. EMILE BERGER'S New Fantasia on Scotch Airs, "WAVERLEY," at her Matinée on May 16.

**H**ERR WILHELM GANZ will play his new Mazurka, "VOGLIANA," at Miss Fanny Partridge's Soirée Musicale, May 10.

**M**RS. CAMPBELL BLACK, Mezzo Soprano (Pupil of Dr. FRANCIS ROBINSON, Vicar Choral of the Cathedrals of Christ's Church and Saint Patrick, in the City of Dublin) sings in Italian, German, and French; she sings also all the popular, English, Scotch, and Irish Melodies, and has carefully studied Sacred Music. All Communications respecting Engagements to sing at Concerts, &c., to be addressed to her at No. 7, Well Walk, Hampstead, N.W.

**M**ADAME ALICE MANGOLD begs to announce that she is in Town for the Season. All letters respecting engagements, &c., to be addressed to Mr. H. Jarrett, Musical Agent, at Messrs. Duncan Davison & Co.'s, 244 Regent Street.

**M**ISS ELEANOR WARD (Pupil of Mr. BENEDICT) begs to acquaint her friends and pupils that she has removed to No. 61, Albany Street, Regent's Park, N. W., where applications for Concerts and Lessons, &c., &c., may be addressed.

**M**ADLLES. GEORGI & CONSTANCE GEORGI.—All Engagements to be addressed to Mr. JARRETT, Musical and Concert Agent, 244, Regent Street.

**M**DLE. LIEBHART has arrived in London to fulfil her engagement at Her Majesty's Theatre. Communications to be addressed to her at Outram Villa, Bridge Road, St. John's Wood; or to Mr. Jarrett, Concert Agent, at Messrs. Duncan Davison & Co.'s, 244 Regent Street.

**M**R. J. ASCHER begs to announce that he has returned to Town for the Season. All communications to be addressed to Schott & Co., 159 Regent Street, W.

**M**R. LEONARD WALKER, Bass Vocalist, begs to announce that he has recovered from his late severe indisposition. For engagements for Concerts, Lessons, &c., apply at his residence 47 a Welbeck Street, Cavendish Square, or to Messrs. Duncan Davison & Co.'s Foreign Music Warehouse, 244 Regent Street.

**M**R. DAVID LAMBERT, Vocalist (Bass), late of Her Majesty's Chapel Royal, St. George's. Communications respecting engagements to be addressed to 34 Old Elvet, Durham.

**M**R. CHARLES DUCCHI, Pianist, begs to announce that he has arrived in London for the Season. All communications to be addressed to him, 16 Margaret Street, Cavendish Square, W.

**M**ASTER WILLIE PAPE has returned from his Provincial Tour. His Annual Recital will take place at the Hanover Square Rooms, on Friday Evening, May 13. For engagements, public and private, address No. 9 Soho Square.

**M**ONSIEUR GEORGES PFEIFFER begs to announce his return to London after his highly successful tour in the Provinces with the PYNE, HARRISON, and LOTTO party. Engagements for Concerts, Tours, &c., to be addressed to Monsieur GEORGES PFEIFFER, 81, Sloane Street, Belgravia, S.W.

**M**ONS. LOTTO.—The Provincial Tour of M. LOTTO (with the Pyne and Harrison party) which has been attended with such great success, will terminate THIS DAY at Dublin, and M. LOTTO will return to London for the season. Arrangements for public or private Concerts for May and June can be made on application to Messrs. CHAPPELL and Co., 50 New Bond Street.

**S**IGNOR GEREMIA BETTINI begs to announce that he has arrived in London for the season. For engagements, apply to Mr. JARRETT, Musical and Concert Agent, 244, Regent Street, W.

**H**ERR REICHARDT has arrived in Town for the Season. Address—Hinde House, 14 Hinde Street, Manchester Square.

**T**O PROFESSORS AND AMATEURS OF MUSIC. Authors Works Engraved and Printed on moderate terms by F. Bowcher, 3, Little Marlborough Street, Regent Street, W.  
F. BOWCHER, Seal and Copperplate Engraver and Printer, 3, Little Marlborough Street, Regent Street, W. Door-plates Engraved; Engraving on Silver, &c.

## A CANTATA

Composed for the Opening of the  
NEW TOWN HALL, NORTHAMPTON,

BY  
CHARLES M'KORKELL.

Price 7s. 6d.

London: CRAMER, WOOD & Co., 201 Regent Street.

## NEW WORK BY PROFESSOR HULLAH

PART I., in super-royal 8vo, price 2s. 6d., sewed,

**A** GRAMMAR OF COUNTERPOINT. By JOHN HULLAH, Professor of Vocal Music in King's College and in Queen's College, London, and Organist of Charterhouse.

PART II., treating of Double Counterpoint, Imitation and Fugue, and completing the work, will follow shortly.  
London: LONGMAN, GREEN & Co., Paternoster Row.



## GIACOMO MEYERBEER.

It is an old saying and one universally believed in, that Poverty urges on to deeds which lead to fame. There is, however, another saying, more old and still more universally accredited—that there is no rule without an exception; and certainly from all that is known of the life and habits of Meyerbeer we may fairly conclude that the vast care and time expended on his operas, from which resulted their greatness, could only have been bestowed by one placed in affluent circumstances. That Meyerbeer had genius no one will attempt to gainsay; but it was not a quick-creative lightning genius, similar to that of Handel, Mozart, Mendelssohn, or Rossini, which could create “things of light and might” on the spur of the moment, making instinct, as it were, supply the place of thought and meditation; but a calm, surveying, penetrating, comprehensive, and calculating genius, which allowed nothing to elude its all-absorbing influence, and considered its labor under many aspects before it put the final seal to its accomplishment. It may indeed be very much doubted whether such works as *Robert le Diable*, the *Huguenots*, and the *Prophète* would have existed if Meyerbeer had had to write for his daily bread, like Rossini; as, indeed, it is doubtful whether the *Barbier*, *Semiramide*, and *Otello* would ever have seen the light, had Rossini been placed above necessity. For these reasons we may accept it as a wise ordination that the two composers were differently organised and differently circumstanced. Had Meyerbeer been poor and Rossini rich, there is just a possibility that neither of them would have composed operas at all. It must not, however, be supposed that because Meyerbeer was so extremely slow in completing his operas that he lacked facility in composition. On the contrary, he had a very fluent pen, and, when it pleased him to do so, could produce with great rapidity—witness the *Grand Overture*, written for the Opening of the International Exhibition in 1862, which was, we are informed, almost improvised at a sitting. But Meyerbeer—remarkably sensitive—was by no means strong in constitution; and a failure befalling one of his works at the latter end of his career, would, in all probability, have proved fatal to him. Knowing this, he carefully provided against contingencies. He not only prepared himself for the composition of his operas—at least, those operas written with a view to the French Academy—by a previous course of study and contemplation in the composition itself, as it were, elaborating every bar, but kept the work, when finished, beside him for years, perusing it continually, placing the various parts under different aspects with a view to new experiment, altering, adding, or subtracting from hour to hour, as if hoping in every change to approach more nearly to perfection. This was the way in which Meyerbeer's genius went to work; and, if it be doubtful whether such a way leads to the most successful issue, who can blame him for this following the course he deemed most conducive to render his work worthy of his Art? Meyerbeer, indeed, was the most scrupulously conscientious of musicians. He would have thrown an opera into the fire rather than have it produced before it had undergone his most earnest consideration, and before he had attentively examined it throughout, to discover whether any part was capable of amelioration. But Meyerbeer's care for his opera was not ended when, even to his own thinking, it had been completed. The singers, the chorus and the band, the dancers, the scenery, the dresses, the *mise-en-scène*, all occupied his most serious thoughts and made him anxious. He superintended the rehearsals, lent the aid of his counsels to the conductor and stage-manager, and would frequently strike out a new idea for painter or machinist, whereby some scene or incident might be vastly benefitted. The result of all this care and foresight was that every opera which Meyerbeer brought out in Paris was a prodigious success—from *Robert le Diable*, in 1831, to the *Pardon de Ploërmel*, in 1859. Genius works in a multiplicity of ways, and Giacomo Meyerbeer is not the only instance on record of an author of the highest reputation holding back his works from the public a long time after their completion. It is said that Gray kept by him for more than twenty years the *Elegy in a Country Churchyard*, before he would allow it to pass into the publisher's hand—all that time busying himself in correcting, fining and polishing it, until he felt assured it was open to no further improvement. We certainly cannot affirm

that it would be a difficult task to point out “flaws” in Gray's *Elegy*; and we confess that now and then we are inclined to think that the *Huguenots* and the *Prophète*—more particularly the latter—would have been benefitted if something of the labor expended on them had been remitted. Success, nevertheless, and success corroborated by time, is a manifestation of greatness which the most sceptical only will be inclined to dispute; and Meyerbeer's triumphs proclaim him beyond all question the most popular composer of the epoch.

Giacomo Meyerbeer, or Jacques Meyer-Liebman Beer, was, born at Berlin, on the 5th of September, 1794—according to most of his biographers. The eighth edition of the *Dictionnaire de la Conversation* of Leipsic, however, places the date of his birth three years earlier, in 1791—the year before Rossini was born—and this fact has crept into many historical dictionaries. The father, Jacques Beer, was a wealthy Jewish banker, and the name has made itself famous in the arts and sciences. Giacomo had two brothers, both of whom became celebrated. Guillaume, accounted among the best astronomers of Germany, obtained the astronomical prize from the Academy of Sciences, of Berlin, for a map of the moon, and died in 1850. Michel, who died in 1833, at the early age of 34, was one of the most promising dramatic poets in Germany, which is attested by his tragedies of the *Paria* and *Struensee*, for the latter of which, some years later, Giacomo composed an overture and incidental music.

All the biographers of Meyerbeer point to the premature indications of his genius. Some assert that even as early as his fourth year he exhibited undoubted manifestations of musical intelligence. This we can readily believe; but that he should at that period transfer the tunes he heard played in the streets on barrel-organs with the right hand to the pianoforte, and make out correct harmonies with his left, is asking us to believe too much. The parents, enraptured with the boy, entrusted his musical education to Lauska, a pianist, pupil of Clementi, a good player and teacher. Meyerbeer made astonishing progress under his new master, and at six years of age had become a little lion-pianist in the *salons* of Berlin. The father and mother never contemplated educating their young prodigy for a public career; but they thought such extraordinary talents should not be wasted, and provided the best instructions in their power. When only nine years old Giacomo was considered one of the first pianists in Berlin. On the occasion of two benefit concerts, at the theatre—on the 17th of November, 1803, and the 2nd of January, 1804—he was heard, for the first time, by the public, and achieved an immense success. The Abbé Vogler, who at that time enjoyed celebrity in Germany as organist and rhetorician, heard him at these concerts, and proclaimed that he would one day be a great musician. Some time afterwards Clementi, hearing the youthful pianist, was so much charmed, that, in spite of an increasing dislike to teaching, he gave Giacomo lessons during the whole time of his stay in the Prussian capital.

While yet in his tenth year, and before he had received instructions in harmony, Meyerbeer had composed many pieces for pianoforte and voice, without any other guide than his own particular instinct. A master was, nevertheless, provided for him in Bernard Anselme Weber, pupil of the Abbé Vogler, and *chef d'orchestre* of the Opera at Berlin, with whom he studied for some years. In 1809, the Abbé Vogler sent for Meyerbeer to Darmstadt, at the cathedral of which place the Abbé was organist. Meyerbeer there found among his fellow students Carl Maria von Weber, Carl's brother, and Gaensbacher, subsequently chapel-master at the Church of St. Stephen, in Vienna. Devoting himself heart and soul to the study of harmony, and particularly directing his attention to Church music, in a very short time he wrote his first sacred work—an oratorio, called *God and Nature*, which had a great success, and which induced the Grand Duke, after having heard it, to appoint him Composer to the Court. The year following Meyerbeer produced his first opera—entitled *Jephthah's Vow*—at Munich. The story was ill-suited for dramatic purposes, and the music betrayed too great a leaning to the severe style of composition, and too little inclination towards attractive melody. Meyerbeer obtained extraordinary success, however, as a pianist at this time, and betook himself to Vienna, the City of Pianists, as it was called, with the intention of performing in public. It was,

nevertheless, many months before he ventured to confront a Viennese audience, being somewhat scared at the great success of Hummel, then in the very zenith of his talent. When Meyerbeer did play he had a triumphant reception, which induced the director of the Court Theatre to entrust him with the composition of an opera, entitled *Abimelech; or, The two Caliphs*. This work had little success, Italian music alone being in favor with Prince Metternich and the nobles attached to the Court. Salieri, who was at that period in Vienna, advised Meyerbeer to go to Italy and study the Italian models. The young German musician, though he had no belief in Italian composers and little faith in Italian Art, was quite open to conviction, and the counsels of the composer of *The Danaids* and *Tarare* had their weight. Meyerbeer arrived in Italy at the moment when the *Tancredi* furor was raging at its highest. Becoming a convert to the fascination of the Rossini style he wrote his first Italian opera, called *Romilda e Constanza*, which was produced at Padua, in 1818—Pisaroni sustaining the principal character. The following year he composed *Semiramide Riconosciuta*, which was played at Turin; and the year after *Emma di Resburgo*, represented at Vienna with enthusiastic applause. Returning to Berlin in 1821, Meyerbeer composed for the theatre there an opera after the Italian style, called *The Gate of Brandenburg*, which, though accepted, was not brought out. He then returned to Italy, having been engaged to compose *Margaret of Anjou* for the Scala, at Milan, which was brought out at Milan in 1822. To *Margaret of Anjou* succeeded, in 1823, *L'Esule di Granata*—Pisaroni and Lablache sustaining the chief parts. *Almanzor* was written for Rome, but not produced on account of the illness of the *prima donna*. In 1825, *Il Crociato in Egitto* was performed at Venice with a success which made the worshippers of Rossini tremble for the supremacy of their idol. This *Crociato* was welcomed all over Europe with acclamations, and sealed the reputation of Meyerbeer as a composer of real genius. Its first representation in London was memorable for the introduction of Malibran on the operatic stage.

From 1825 to 1831 Meyerbeer's operatic muse was silent. He married in 1827, and two children, the only issue, died soon after birth. He was not idle, however, during this period, but composed many sacred pieces. *Robert le Diable*, written expressly for the Grand Opéra, of Paris, was, after repeated delays, brought out on the 21st of November, 1831. The singers were Mdlle. Falcon, Madame Dorus-Gras, MM. Nourrit and Levasseur. It was said that *Robert le Diable* marked a new epoch in the lyric art. Certainly Meyerbeer flashed upon the world with unexpected effulgence. Few recognised the captivating, half-Italian style of the *Crociato*, in the weird-like, original, and powerfully-dramatic music of *Robert*, with its brightly-colored orchestration and marvellous fitness to its supernatural theme. A new composer was acknowledged, and Meyerbeer was criticised as though he had not previously existed. Between the production of *Robert* and that of the *Huguenots* nearly five years elapsed. The *Huguenots* was considered an advance on *Robert* in dramatic interest, if not in beauty and variety of melody, and, the story being more interesting, it became most popular, as it is indeed the veritable master-work of its composer. The interval between the *Huguenots* and the *Prophète*—the third great production of Meyerbeer at the Grand Opéra—was nearly three times that between the *Huguenots* and *Robert*. The *Prophète* was brought out in 1849; but the *Camp of Silesia*, the *Marche aux Flambeaux*, and some minor works had been composed meanwhile. In 1854 the *Etoile du Nord* was produced at the Opéra-Comique, and, in 1859, the *Pardon de Plœrmel* at the same theatre. Of the *Africaine*, which Meyerbeer treasured up with so much care and held back from the public with such strange tenacity, we only know that it has been long finished, and that the composer was only delaying its production till he could meet with a fit representative for the part of the heroine. We may, however, hope that this long looked for offspring of the great musician's genius will be speedily brought to light. It is a legacy bequeathed by Meyerbeer to the world, which the world is prepared to accept with gratitude and delight.

## MUSIC IN BERLIN.

(From our own Correspondent).

In my last letter, I mentioned the *début*, at the Royal Opera-house, as Isabella, in *Robert le Diable*, of a young lady who turned out a perfect failure. I have now to chronicle another *début*; that of a gentleman of the name of Grill, which was not much better. And yet Herr Grill holds the position of first tenor at the Royal Opera-house, Munich. This proves that the good people of that beer-loving capital either do not know what a good tenor ought to be, or that, if they do know, they are of a philosophical turn of mind, and think that what cannot be cured must be endured. Six years ago, Herr Grill sang here, and created a certain sensation, for his voice was of soft and agreeable quality. Negotiations were entered into by the management to secure him for the Royal Opera-house, but he asked too much, and was a striking example of the

"Vaulting ambition which o'er leaps itself."

The negotiations were broken off. At present the management can certainly have no desire to enrol him as one of the company, for his voice has singularly deteriorated since his last visit, a result attributable to a continual forcing of that organ, and of a want of training, the rocks on which too many German singers now founder. Herr Grill selected, for his first appearance, the character of Raoul, in *Les Huguenots*, and a more unsatisfactory Raoul I hardly ever heard. He did not sing, he screamed the music allotted to him. As Arnold in *Guillaume Tell*, he was even worse. His last appearance was in *La Muette*, and was a melancholy exhibition of incapacity. His non-success is the more lamentable, because Herr Formes leaves on the first of May, and, to judge from the specimens of first tenors we have had lately, there seems but a slight probability of anyone being found adequate to fill the vacant place. There is no disguising the fact that thoroughly good singers are becoming every day more and more rare in Germany. Nay, even the best singers at the Royal Opera-house are becoming more and more incapable of doing justice to certain kinds of music, as was proved, recently, on the reproduction of Auber's opera: *L'Ambassadrice*. When this work was first brought out here, the company comprised, among other artists, Mesdles. Sophie Löwe, Caroline Grünbaum, Mad. von Wrochem, Edward Mantius, and Heinrich Blume, who were all as good in comic opera as Germans can be. Now, alas, things are greatly changed for the worse, and old *habitués* are not without some cause for their complaints of the degeneracy of modern times. One reason of this may, perhaps, be the various kinds of music German singers are at present obliged to sing. One day they have to appear in modern French spectacle-opera; the next, in one of Wagner's productions, where the voice is treated simply as a sort of adjunct to the orchestra; then in a work by Mozart; then in one by Verdi; then again in Beethoven's *Fidelio*, perhaps, and so on. Each of these composers writes in a different style and requires a different style of singing, and the artist who is good in Wagner's operas will often not give satisfaction in Mozart's; while, if he pleases in Verdi's, he will probably be judged wanting in Auber's. Such, by the way, are the views entertained by your respected contemporary the *Neue Berliner Musik-Zeitung*. But there is another reason—and the weightiest of all—for the falling-off in German singers. It is, as I have frequently said, that they treat singing less as an art and more as a business than their predecessors did. Whatever may be my individual opinion of this course, I will not presume to say that every man with a voice should not be allowed to make as much as he can with that voice, regarded as a marketable commodity; that he should not enjoy the same rights and privileges as a manufacturer of Lucifer matches or a vendor of coals and potatoes. What I will say, however, is that, in the first place, persons with voices are now, especially in Germany, far too regardless of the necessity of properly educating them, and in far too great a hurry to come out; while, in the second place, when they have come out, not one of them appears ever to have read the fable of the Goose with the Golden Eggs. If they had read it, they surely would refrain from killing and cooking their own geese in so ruthless and foolish a manner. After singing, for instance, as the artists at the Opera-houses here and in Vienna do, two or three or even more nights during the season—at excellent salaries, mind—directly they get a holiday for a month or so, instead of taking



advantage of it to recruit themselves a little, they are off to the lesser towns of Germany, or may be to London, to earn more thalers or gain a few English sovereigns. For the moment, they increase their income, it is true, but I doubt very much whether they are gainers in the long run. Of course, I am considering the matter in a purely mercantile light. Following, for the nonce, the example set by too many, I regret to say, I leave art, or the slightest feeling for it, entirely out of the question.

Having aired my sentiments and vented my spleen a little, I will now return to the Opera-house, though, after all, I cannot say much more than that very little has been doing there worth mentioning. About the most interesting event was the revival of Meyerbeer's *Huguenots*, which had not been performed for above nine months, but the pleasure it would have afforded with a satisfactory Raoul was greatly diminished by Herr Grill aforesaid. To make matters worse, too, the Marguerite was most inefficiently represented. Among the other operas performed have been *Les Deux Journées*, *Marguerite (Faust)*, *Die Lustigen Weiber von Windsor*, and *Die Zauberflöte*.

The principal attraction, if I may employ the word for something which did not particularly attract, at the Friedrich-Wilhelmstädtisches Theatre has been the performance of the Brousil family. Bertha Brousil is a talented violinist, and the "best of the bunch," most decidedly. She performed a "Rêverie," by Vieuxtemps, with a depth of feeling, combined with neatness of execution, which would have done honor to many a gentleman violinist of high repute. However, if she "played the fiddle like an angel," as William is said to do, in *Black-eyed Susan*, it would not make me like a female violinist any more than I like—with all due respect to Miss Garrett be it said—a female surgeon. Surely ladies have bows and beaux enough without taking to violin bows. Perhaps the Berliners were of my opinion, for Mdlle. Bertha only appeared three times in public. But she played, with the other members of the "Family," once at Court. A new one-act operetta, entitled *Prinz Eugen*, words by Herr Nessel, music by Herr Conradin, has been produced at the same establishment (I do not mean at Court, but at the Friedrich-Wilhelmstädtisches Theatre). To use a mild expression, it was not successful, although well sung, well acted, and well put upon the stage.

A good deal has been done in the way of concerts lately. In the Cäcilien-Saal of the Singacademie, we have had a concert at which Herren Grünwald, Rehbaum, Kahle, and Dr. Bruns performed three quartets by a composer of the name of Leidgebel. I was unable to attend myself, but the critic of the *Neue Berliner Musik-Zeitung* says that Herr Leidgebel gives proof of praiseworthy talent, together with certainty and correctness of style. Seeing, however, that the critic goes on to say that it cannot possibly be denied that there is a deficiency of poetic feeling and imagination, the great beauty of the works being that they display marks of deep study and are distinguished by an invariable reverence for the strictly Classical, I come to the conclusion that Herr Leidgebel has mistaken his vocation. He might write a tolerable treatise on harmony, or thorough bass, perhaps, but he cannot, I should say, compose a quartet any more than Lindley Murray, or William Cobbett, grammarians though they were, could have written a novel.

Herr Mantius has given his annual concert, for the purpose of introducing to public notice his fair solo vocalists, as well as the ladies constituting his Gesangverein. The latter sang with great correctness, and a pleasing freshness of voice, Wuerst's three-part setting of the 28th Psalm; the "Elfenchor" from the *Midsummer Night's Dream*; and Taubert's "Morgenlied." The principal female soloists were Madlle. von Schäffer, von Pöllnitz, and Döring, who promise well for the future. Lieutenant Franz Taubert, a son of the well-known *Capellmeister* of that name, sang, with Herr Mantius, Grell's duet, "Lorbeer und Rose," while Herr Mantius alone gave the tenor air, "Mit Würd, und Hoheit" from the *Creation*. Old as Herr Mantius now is, he is still far superior to most of the German tenors of the present day. The secret of his superiority is to be sought in the fact that he took the pains to learn his profession before attempting to exercise it. Another interesting concert was the second one given by the flautist M. de Vroye; the *pièce de résistance* in the programme was Beethoven's Serenade for flute, violin, and viola, in which the concert-giver was assisted by Herren Wuerst and De Ahna.

Next on the list comes the ninth, and last Sinfonie-Soirée of the King's Private Band. The programme contained the overture to *Anacreon*, by Cherubini; Mozart's symphony in G minor; Weber's overture to *Oberon*; and Beethoven's overture, interludes, and songs, to *Egmont*, with Mosengeil's connecting poem. The latter was well delivered by Herr Berndal, and the songs were admirably sung by Mdme. Harriers-Wippen. Merely chronicling the fact that Herr Sabbath gave the first concert of his private Conservatory, just to show the public what his pupils can do, and that he had every reason to be satisfied with the result, I now come to the concert given by Herr Johann Strauss—who has been stopping here a short time, on his road to St. Petersburg. It was for the benefit of the survivors of the Prussian soldiers who have fallen in the Danish war, and came off in the concert-room of the Theatre Royal. It was most numerous attended, the members of the Court being present. With the exception of Count von Redern's overture to *Christine*, and that to Nicolai's *Lustigen Weiber von Windsor*, performed by the Royal Orchestral School, under the direction of Herr Wieprecht, and of two flute pieces executed by M. de Vroye, the programme consisted entirely of productions by Herr Johann Strauss himself. Some of the critics complain of dance-music, waltzes, polkas, *et hoc genus omne*, being allowed to desecrate a locale sanctified, as it were, by the performance of the most classical compositions. The audience, however, did not appear to entertain any scruples upon this head, for they applauded prodigiously, and called for Herr Strauss several times. Indeed, they could not have been more lavish in the manifestation of their approval had Mozart himself been the hero of the occasion. So much for the boasted love of classicality at Berlin.

Herren Ehrlich, Rehfeld, and Espenhahn, have concluded their series of Trio-Soirees for the season. At the last concert they performed Mendelssohn's Trio in D minor; Beethoven's Trio in E flat major, Op. 70; an "Adagio" for the violin, by Herr Ferdinand Hiller; and a "fugue" by Ehrlich, for two pianos, which was played by the composer, assisted by Professor Stern. It is a fine composition.

This is all I have to tell you this week, except that there has been an amateur theatrical performance given for the benefit of the wounded soldiers, and the relatives of those who have been killed in the allied army, Prussian and Austrian, during the Schleswig-Holstein war. The performers belonged to the *élite*, the *crème de la crème* of Berlin society. The performance took place in the concert-room of the Theatre Royal, and was graced by the presence of the King and Queen, attended by all the official members of the Court. After an introductory march, composed by Prince Louis Ferdinand, in 1804, Mdlle. von Holtzendorff spoke a prologue, written expressly for the occasion by a noble amateur author. Mozart's overture to *Der Schauspielführer* was then played by a noble amateur band, the Officers' Musical Association, under the direction of Major von Dresky. This was followed by A. Dumas's *Invitation à la valse*, in French; *Buch III, Capitel I*, and *Die Erholungs-Reise*. There were no end of counts and countesses, barons and baronesses among the *troupe*. I believe a goodly sum was taken for the charitable purpose for which the performance was given.

VALE.

HERR CHARLES OBERTHÜR.—The concert of this excellent harpist (on Monday, at Messrs. Collards' Rooms in Grosvenor Street), was attended by a numerous and fashionable audience. The concert-giver has long held a high position in this country as a teacher of his instrument, and no wonder therefore that his aristocratic patrons rallied round him on the occasion of his benefit. Herr Oberthür's performances consisted of several pieces of his own composition, viz., a very clever concertino, the orchestral parts to which had been adapted by the author, for the pianoforte, and were played by Herr Theodore Mauss; an "Elegie" for harp solo, entitled "Una lagrima sulla tomba di Parish Alvares," a fanciful and interesting composition; another solo entitled "A fairy legend," and a brilliant duet for harp and piano on Meyerbeer's *Huguenots*, in which Herr Oberthür had the able assistance of Mdlle. Marie Wiek (sister of Madame Clara Schumann). Besides the works named, Herr Oberthür introduced in the first part of his programme, a fantasia by Parish Alvares, on subjects from *Oberon*. Several vocal *moreaux* interspersed in the programme, were capably sung by Mad. Lemmens-Sherrington, Mdlle. Elvira Behrens and Signor Burdini. M. Lemmens introduced some solos on the harmonium which were much applauded. Herren Gollmick and Mauss accompanied the vocal music on the pianoforte.

## MUSIC AT MILAN.

To the Editor of the MUSICAL WORLD.

DEAR SIR,—I should have let you know what was taking place in musical circles here ere this, but have been ill. Another reason was, there has not been anything to write about; the Canobbiana only opening last week, on Saturday evening, and the Cascano on the Wednesday. The latter, however, is now shut again, from the following cause: three operas are promised for the season of twelve nights, viz., *La Favorita*, *Lucrezia Borgia*, and *Marta*; the prima donna, La Gazzaniga was unwell, but sang on the Wednesday night with not much success; on the next night was replaced by La Zaeconi, who pleased better; but it appears now, she only sang under the express condition that she was to retain the rôle, and that La Gazzaniga should not sing again. This was accepted; the other threatened to bring an action, and the direction has indeed verified the saying of "between two stools you will fall to the ground," and are now obliged to keep the theatre shut until it can be arranged one way or another. For the season at the Cannobbiana are promised three operas for the twenty-eight nights, *Stella di Toledo*, of Benvenuti, (which should have been produced at the Scala) *Saffo*, and the other not yet decided. The house was, as usual on a first night, crowded; and the said *Stella di Toledo* obtained, as far as recalls and clapping goes, a tremendous success; and the reason—you would suppose musical genius—*au contraire* riches and the friendship of the larger portion of the *haut monde* of Milan. Some years ago, at the same theatre, was produced an opera called *Adrienne Lecouvreur*, by the same Benvenuti, then very young. The journals now say there were bright sparks of musical genius in it, and that it showed itself as the work of a promising young beginner, but it was mercilessly hissed. The same paper asserts that this latter opera—shorn of the youthful enthusiasm, which was so much blamed in the other as presumptuous, having all styles, therefore none, &c., and the different reception—is remarkable. Also, last year, two operas, by young composers, (not so well known), and most decidedly not so well off in the £. s. d. point of view, were shamefully treated. The *Prima Donna* is Elvira Denti, of whom you do not require much telling; she pleases here, but her voice is failing; the tenor, Batterini, who has a splendid voice, only the rôle is more suited for a baritone, and therefore does not show off the best part of his voice, which is the upper register. He was a young mattress-maker, and does not know a note of music, learning only by ear; if his voice continues the same he will most likely succeed well, for he is very young at present, and has only been out a year. The baritone is De Ruggero, not much approved of; the bass, Daneri, is better. The plot of the *Stella di Toledo* simple. Philip Second has had his brother brought up at Toledo in ignorance of who he is, and intends him for a monk, in case he should become troublesomely ambitious; but the brother is in love with Donna Flores, who is a Jewess, and in the first act reveals the secret; he is determined to marry her all the same but is sent to a convent by the king, who also is in love with the Donna. The Prior of the convent is Charles Fifth, father of the two brothers, recognises his son in the young Don Giovanni, who confides to him that he is only there by force, gives him a sword bearing his name, on his swearing never to use it against the king (without revealing himself as his father), and tells him he is free. The king pays a visit to the Donna Flores and informs her of his love, and that she must follow him; refusal, screams, and precipitate entrance of Don Giovanni, who draws his sword, but remembers his oath and prudently puts it back. They are then both led off prisoners. In the third and last act the king has made the Inquisition pass a law condemning all Jews to death, and Giovanni is brought in and shown the law, informed he is to go into the cloisters and forget the past; refusal on his part and declaration that he will die with his bride, who comes forward and stabs herself with a dagger she snatches from the king, her lover in turn takes it out of her and is about to stab the king, when Charles Fifth walks in, finds, of course, he is too late to prevent one sacrifice, informs Don Giovanni that it is his brother, and Donna Flores before she dies makes them join hands and tells them to forget the past.

The new ballet, *Lauretta*, by Bonesi, has several pretty *coups d'ail*, but the danseuse, a *debutante*, Rossetti, I do not like. She is not graceful, indeed, almost vulgar. The Radegonda has been giving two new operas, *L'Ebreo* and *Don Checco*, by De Giosa, the latter an

opera buffa; also *Le Precauzioni* of Petrelli. Thursday, *La Traviata*. Cannot, however, say much for the performances here. The price of a subscription for twelve nights to the pit is 5frs. At the Teatro Re, a French company, who pay annual visits here, have been giving a course of French comedies. Last Sunday, a concert was given at the Conservatoire, very crowded, and a pianist, said to be only twelve, which, I think, questionable, played very well, and it was a very satisfactory performance, concluding with a symphony by Beethoven. A concert was also given at the Noseda's, to which Prince Humbert went; and one in the Ridotto of the Scala for the benefit of the Hungarians. The tournament succeeded very well, price of admission, 20frs., with seat on the stage, 40frs., and the boxes fetched enormous prices. There were fifty cavaliers, including the Prince Humbert. The profits, for the benefit of the poor, exceeded 40,000frs., I forget the exact amount. At Turin, at the Teatro Vittorio Emanuele, has been given *Aroldo* and *Maria di Rohan*; at the Rossini, *Linda* and *Sonnambula*. At Genoa, M. and Madame Palmieri have had a great success in *I Lombardi*, the same rôle in which at La Scala Madame Palmieri was hissed. At the Argentina, Rome, La Bendazzi and the barytone, Cuna, are well spoken of in *Giovanna di Guzman*, better known as *I Vepri Siciliani*.

Will you kindly let me know if Mr. Barnard\* is considered a celebrated composer, more especially of operas. I was informed the other day by an Italian that he was a very celebrated English composer. The two Miss Barnards have been out a few months under the name of Doria, but they have very small voices and not of a very agreeable quality, but are, I believe, good musicians. I remember something of the name, but not as attached to any *chef d'œuvre*—and, at the same time, the names, please, of some of the said great operas? in your Correspondents' column. Hoping you are quite well,—Believe me, yours sincerely,

A. R.  
28 Rosso, Borgo di Rita Venezia, Milano, Italia,  
April 27th.

P.S.—A young countryman of yours, Mr. John Morgan, is studying here, as a tenor singer, under Signor Antonio Sangiovanni, reputed the best master in Milan. Mr. Morgan, I understand, has a fine voice, and is pursuing his studies with great zeal, with a view to the operatic stage.

\* [Our correspondent doubtless means "Barnett," not "Barnard." There is no English Operatic Composer called by the latter name. —ED. M. W.]

LEEDS.—(From a Correspondent.)—The operetta company, under the conductorship of Signor Alberto Randegger, commenced on Monday evening a series of performances at the Theatre. A new operetta was produced, composed by Signor Randegger, entitled *The Rival Beauties*, and met with decided success. The artists all acquitted themselves admirably. Mr. W. H. Cummings, a tenor, new to Leeds, and untried, we believe, on the lyric stage, showed no small aptitude for his profession. He seemed almost thoroughly at home on the boards, and exhibited not the least timidity. Mr. Cummings sings well, and was encored in the three songs allotted to him. Mr. G. A. Patey, a bass singer, well known in London, sang a romance so pleasingly, that the audience insisted on a double encore. Miss Julia Elton, the contralto, has more than one recommendation, her appearance being greatly in her favour. Miss Emily Spiller, the soprano, a young and rising vocalist from London, was very nervous, and consequently was heard to great disadvantage; after a few more performances she will, no doubt, have a better chance of being appreciated. The audience, a very large one, were evidently delighted with the operetta and the performers, and encored no less than six numbers, viz., three tenor songs, a romance for barytone, a song for contralto, and an unaccompanied "laughing" quintet. The artists were all recalled after each act, and the conductor and composer of the operetta, Signor Randegger, was also honoured with a similar compliment. The operetta has been played every night, and each night with increasing success.

BRIGHTON.—Mr. Winsor gave a concert last week in aid of the funds of the "Oratorio Society," which has just been organised. The solo vocalists were Fraulein Mehlhorn and Miss Emma Heywood. Both ladies shewed good talent in "He shall find His flock" and "Come unto Him," from the *Messiah*. Miss Emma Heywood also greatly pleased her audience by the agreeable style in which she gave "Oh rest in the Lord," from *Elijah*. Messrs. Broadbridge and Barfoot, with Masters Farmer and Clemow, of the Choir of Trinity Chapel, contributed much to the pleasure of the evening's entertainment. Mr. Winsor played two solos on the pianoforte remarkably well, and with the assistance of Madame De Fauche accompanied the vocal music.



## ROYAL ITALIAN OPERA.

## LE PROPHÈTE.

(The Times—May 3rd.)

Jean of Leyden is a far more trying part than Arnold in *Guillaume Tell*. A burst of passion in the love duet, a burst of filial anguish in the trio, and a burst of patriotic enthusiasm in the war-song are, from a dramatic point of view, pretty well all that is looked for in Mathilde's lover, Melchiel's son, and Tell's not easily secured confederate. From Meyerbeer's dreamy and fanatic Anabaptist-chief a wider range of emotion is imperatively demanded. Here the histrionic and vocal capabilities, taxed with equal severity, are expected to shine with equal prominence. The Coronation scene alone requires an actor, who, with other qualities, must combine the rarest quality of all, a thorough command of facial expression—a physiognomical mobility, by the artful employment of which may be forcibly and intelligibly conveyed to the audience the feelings supposed to animate and the impulses supposed to stir the actor from within. Then, the music, while less gratefully accommodated to the voice, is twice as exacting, and consequently twice as dependent on the technical proficiency of the singer. On these conditions, however, with which an experience of 15 years has made every frequenter of the Opera sufficiently acquainted—it would be superfluous further to dwell. Whether the German tenor, Herr Theodor Wachtel, is able to meet them with the same success as Signor Mario—who, in 1849, when *Le Prophète* first came out, played Jean of Leyden; or as Signor Tambrlik—who, on Mario finding himself no longer physically comfortable in the part, was commissioned to replace him, and stamped the "Prophet" with a new and striking individuality; or whether he possesses them at all in a measure proportionate to what is naturally anticipated from a leading dramatic tenor at the first operatic theatre in Europe, there was not a fair opportunity of judging on Saturday evening. In the day it had been reported that, as Herr Wachtel was suffering under cold and hoarseness, the first performance of Meyerbeer's great work must inevitably be postponed. It would, nevertheless, have been a pity to disappoint such an audience as was assembled at night, an audience that filled the house to the roof—the most brilliant, indeed, of the season; and there was a suppressed hum of satisfaction when the first notes of the introduction, played by the orchestra, indicated that at all events *Le Prophète* was not to be put aside for another opera. That Herr Wachtel was really and seriously indisposed appeared manifest long before the termination of his opening scene. As the performance went on he became gradually worse; till, in the bacchanalian, "Beviam, e intorno giri"—which serves with mimic joviality as prelude to the final conflagration—it was a pain rather than a pleasure to listen to him. For his arduous efforts, under the circumstances, to fulfil his duties to the theatre—and, as well as lay in his power to give satisfaction to the audience—Herr Wachtel deserves unqualified credit. Even suffering as he was, he managed to bring out at intervals some of those powerful high notes which have earned him distinction and; these extorted the accustomed hearty tribute of applause. Herr Wachtel must take his revenge at the next performance of *Le Prophète*, when it is to be hoped a week's repose will have restored him the vigorous and unfettered use of his exceptional resources.

The new Fides—Madlle. Destinn, from Vienna—had a more trying ordeal to pass than when she made her *début* as Azucena, in the *Traviata*. Extreme youth (she is said to be only 23 years of age) must be an apology for her many shortcomings. The music is just now beyond her capabilities, whether physical or artistic. Her voice, such as it is, has not undergone the requisite training to enable her to cope with such difficulties as it presents. As an actress, she exhibits an extraordinary degree of vigor, and a purpose not to be mistaken. Her conceptions, moreover, are almost invariably good; but the manner in which they are carried out is too frequently open to objection. On the whole, indeed, a performance so full of "intentions" and so defective in execution has rarely been witnessed. The vehement soliloquies of Fides in the coronation scene—to single out the most conspicuous feature—more than once degenerated into rant; and where Madlle. Destinn was evidently most in earnest she failed most signally to impress her audience. But to an aspirant of 23 summers much should be forgiven; and it may be reasonably hoped that the eager ambition which distinguishes every effort of the youthful Tenton will, with study and perseverance, enable her to attain that solid excellence at present as far beyond her as the comet in its aphelion is beyond the observation of an untutored star-gazer. A more earnest, intelligent, and painstaking Bertha than Madame Rudersdorff, could hardly be wished; but she should have helped Bertha's intended mother-in-law (Fides) to assimilate her stage face more closely to the required conditions of their mutual relationship. The three "black crows" who drone out, in vocal unison, that monotonous Lutheran chant, "Ad nos, ad salutem undam" (the authenticated Lutheran tune of which, by the way, considering how

little there was in common between the author of *De Libertate Christiana*, who, "justified by faith" alone, and the sect which maintained that men were righteous by their own merits, it required nothing less than an operative license to put into the mouths of Anabaptists), were extremely well impersonated by Signora Neri-Baraldi, Polonini, and Capponi; and, as usual, Signor Tagliafico's Oberthal, the legitimate pendent of his Gessler (*Guillaume Tell*), was alike graphic in detail and appropriate to the scene.

For the musical execution of *Le Prophète*, by the splendid orchestra and chorus under the direction of Mr. Costa, no praise can be too high. The apostrophe to "Liberty" ("All' armi! all' armi!"—Act I.), on the one hand, and the magnificent Coronation March, on the other, may be cited as examples, among many, of the general excellence of the performance. The *mise en scène*, in the preparation of which the indefatigable Mr. Augustus Harris has so important a hand, is, we need hardly say, one of the triumphs of the Royal Italian Opera. The skating scene, the Camp of the Anabaptists before Munster, the ceremony of Jean's coronation in the Cathedral, and the premeditated destruction of the town-hall, by fire, in the midst of jubilant festivity, have not been surpassed in their way. Each produced its accustomed effect on Saturday night. The *Contre-danse des Patineurs* on the "Frozen Lake," never represented with more bustling spirit and picturesque reality, was encored; and the exquisitely graceful dancing of Madlle. Salvioni, in the *pas de deux* (with M. Deschamps) of the same scene, elicited warm and unanimous applause.

MR. AUSTIN'S CONCERT.—Mr. Austin, well-known from his long connection with St. James's Hall, gave a concert there on Tuesday evening, and was honored with a brilliant and overflowing audience. The artists were Mr. Sims Reeves, Mr. Renwick, Madame Parepa, Miss Marian Moss, and Miss Edith Wynne, as vocalists; Madlle. Madeleine Schiller (pianoforte), Messrs. J. Balsir Chatterton, John Thomas, Layland, George Compton, and Cheshire (harps), and Signor Sivori (violin), instrumentalists. The programme was specially selected to please the general public. Mr. Sims Reeves was in splendid voice. Besides his two old favorite songs, "Phœbe dearest" and "My Pretty Jane," (the latter of course being encored), he introduced a new and very attractive song by Mr. Frank Mori, entitled "I come from the beautiful Rhine." Madame Parepa was recalled after Benedict's *Scena* "What shall I sing," and Miss Marian Moss received the same compliment after a song by Mr. G. A. Macfarren. The young pianist, Madlle. Madeleine Schiller, made a decided impression by her clever performance of the *andante* and slow movement from Beethoven's "Kreutzer" Sonata for piano and violin, her coadjutor being Signor Sivori. Madlle. Schiller played also a fantasia by Thalberg in a manner that shewed her an adept in the modern bravura school. The choir of the Vocal Association sang several pieces, and among them Mr. John Thomas's clever arrangement of the "March of the Men of Harlech," accompanied by the band of harps, which they were obliged to repeat at the unanimous desire of the audience. A duet for two harps, played capably by Mr. Balsir Chatterton and Mr. John Thomas, was also honored by an encore. In the course of the concert Mr. Levy played a solo on the cornet. Mr. Benedict was the conductor.

HERR WILLEM COENEN.—The *Matinée Musicale* of this pianist took place on Wednesday at the Hanover Square Rooms, which were completely filled by a very brilliant audience, who were more liberal in their applause than is generally the case at a morning concert in this fashionable locality. Herr Coenen is a Dutch pianist. He possesses more than average power and facility of execution, which qualities were exemplified in his performance of a very interesting sonata for violin and piano by Gade, Signor Sivori being the violinist. Herr Coenen's other performances were Chopin's *Allegro de Concert* in A; Stephen Heller's "Chant de Berceau," a little piece by M. Tours, entitled *Seraphine*; and Liszt's arrangement of the Waltz from M. Gounod's *Faust*, which he rattled through in tremendous style. The vocalists were Madame Lemmens-Sherrington and Madame Shepherd Ley. M. Lemmens also assisted by playing some solos on the harmonium. Mr. F. Archer accompanied the vocal music.

M. GEORGES PFEIFFER.—The Yorkshire journals are loud in their praise of this clever pianist. A Leeds paper, writing of a concert given by the Pyne and Harrison party, says: "In the *William Tell* duet of MM. de Beriot and Osborne, M. Lotto was joined by M. Pfeiffer, and a more brilliant and effective performance the most exacting critic could not have desired. M. Pfeiffer also played two pianoforte solos, one including a valse by Chopin, and a spirited and quite original mazurka of his own composition. M. Pfeiffer's other solo was Mendelssohn's *Andante (and Rondo Capriccioso)*—a great favourite with educated musicians. The feeling, expression, and spirit thrown into both these solos gave ample proof of the highest executive qualities in the performer, who was loudly applauded after each."

## MONDAY POPULAR CONCERTS.

ST. JAMES'S HALL.

THE ONE HUNDRED AND FIFTIETH CONCERT,

MONDAY EVENING, MAY 9, 1864.

FOR THE BENEFIT OF

MADAME ARABELLA GODDARD.

## PART I.

- QUARTET, in D minor, for two Violins, Viola and Violoncello (repeated by desire)—MM. SIVORI, L. RIES, H. WEBB and PIATTI *Mozart.*  
 SONG, "In my wild mountain valley"—Miss BANKS . . . . . *Benedict.*  
 SONG, "Sing, maiden, sing"—Mr. SIMS REEVES . . . . . *W. S. Bennett*  
 SONATA, in E flat, Op. 29, No. 3, for Pianoforte alone—Madame ARABELLA GODDARD . . . . . *Beethoven.*

## PART II.

- QUARTET, in B minor, for Pianoforte, Violin, Viola and Violoncello—Madame ARABELLA GODDARD, Signor SIVORI, Mr. H. WEBB and Signor PIATTI . . . . . *Mendelssohn.*  
 SONG, "Adelaide"—Mr. SIMS REEVES (accompanied, by Madame ARABELLA GODDARD . . . . . *Beethoven.*  
 SONG, "Zuleika"—Miss BANKS . . . . . *Mendelssohn.*  
 SONATA, in G, Op. 30, for Pianoforte and Violin—Madame ARABELLA GODDARD and Signor SIVORI . . . . . *Beethoven.*

Conductor - MR. BENEDICT.

To commence at Eight o'clock precisely.

NOTICE.—It is respectfully suggested that such persons as are not desirous of remaining till the end of the performance can leave either before the commencement of the last instrumental piece, or between any two of the movements, so that those who wish to hear the whole may do so without interruption. Between the last vocal piece and the Sonata for Pianoforte and Violin an interval of FIVE MINUTES will be allowed.  
 Sofa Stalls, 5s.; Balcony, 3s.; Admission, 1s. To be had of Mr. AUSTIN, at the Hall, 28 Piccadilly; Messrs. CHAPPELL & Co., 50 New Bond Street, &c., &c.

## MONDAY POPULAR CONCERTS, ST. JAMES'S

HALL.—On Monday Evening, May 30, HERR ERNST'S CONCERT, for the introduction of a new Quartet, and other recent Compositions, by Herr ERNST. Pianoforte, Madame ARABELLA GODDARD and Mr. CHARLES HALLÉ; Violin, Herr JOACHIM; Violoncello, Signor PIATTI. Vocalists, Mdle. BETTELHEIM and Mr. SARTLEY, &c. Conductor, Mr. BENEDICT. Further particulars immediately. Sofa Stalls, 21s. and 10s. 6d., may be secured at Chappell & Co.'s, 50, New Bond Street; and of Herr Ernst, 21 Holles Street.

## MR. CHARLES HALLÉ'S PIANOFORTE RECITALS

(St. James's Hall).—The THIRD RECITAL will take place on Friday Afternoon, May 13th. To commence at Three o'clock precisely. Programme:—Sonata, in D major (first time)—Clementi; Suite Anglaise, in G minor (first time)—Bach; Caprice, in F sharp minor, Op. 5 (first time)—Mendelssohn. Grand Sonata, in G major, Op. 29, No. 1—Beethoven; "Wanderstunden," or, "Reveries d'Artiste," Op. 80, No. 3 in B flat minor, No. 4 in F and No. 6 in B flat (first time)—Heller; "Wiegenlied," in G flat (first time)—Henselt; Grand Polonaise, in A flat, Op. 63—Chopin. Sofa Stalls, 10s. 6d.; Balcony, 7s.; Unreserved Seats, 3s. Tickets may be obtained at Chappell and Co.'s, 50 New Bond Street; Cramer and Co.'s, Regent Street; and at the Hall, 28 Piccadilly.

## NOTICES.

TO ADVERTISERS.—The Office of THE MUSICAL WORLD is at MESSRS. DUNCAN DAVISON & Co.'s, 244 Regent Street, corner of Little Argyll Street (First Floor). Advertisements received as late as Eleven o'clock A.M., on Fridays—but not later. Payment on delivery.

TO PUBLISHERS AND COMPOSERS.—Music for Review must be forwarded to the Editor, care of MESSRS. DUNCAN DAVISON & Co., 244 Regent Street.

TO CONCERT GIVERS.—No Benefit-Concert, or Musical Performance, except of general interest, unless previously Advertised, can be reported in THE MUSICAL WORLD.

## TO CORRESPONDENTS.

MR. JOHN MORGAN.—The letter from Paris did not come to hand.

MR. THURNAM (REIGATE).—Our correspondent's instructions have been carried out. Nevertheless he will probably find the notice of the concert in our next number. It is impossible to get everything into one number—especially at this busy time; but our correspondent is in error if he thinks we undervalue the importance of musical movements in the provinces.

W. H. M. E. (DUBLIN).—It will come in time, and is already in type.

## The Musical World.

LONDON: SATURDAY, MAY 7, 1864.

MEYERBEER is gone. The hand that traced the *Huguenots* is cold; the spirit that directed that hand is fled. On Monday, at 2 o'clock a.m., the illustrious composer breathed his last. An ancient foe, in the shape of a malady that had pursued him with implacable obstinacy for years,\* made a new and desperate effort and at length carried by assault that frail tenement which, with the aid of sobriety, abstemiousness and careful watching, had hitherto successfully resisted, and would still, it was hoped, continue to resist it. It was not so willed, however; and our sad duty is to record that yet another great genius has departed from among us. It was only yesterday that Thackeray left all England to mourn; now Meyerbeer has followed Thackeray—perhaps as widely and as deeply lamented, even here!

The great musician was taken away in the midst of plans fast ripening into maturity. His *Africaine* was not his only care. He had another opera completed. This was *Judith*—on a biblical subject, as the name implies. His mind, too, was intent upon a sacred cantata for the Birmingham Festival; and with this in view, the Bible was of late his more than ever inseparable companion. He entertained also the project of a secular oratorio. A sacred oratorio, he never at any time contemplated. "What"—he would ask—"can I be expected to do after Mendelssohn's *Elijah*?" He may have under-estimated his powers in this direction; for his partiality to the sacred style of composition (witness many published works) was notorious; but his resolution was not the less fixed and unalterable. Another cherished scheme was a grand historical opera, on some English subject. In 1855—when superintending the production of his *Etoile du Nord* at Covent Garden (for the revival of which opera, this season, at the same theatre, he had half made up his mind to pay London another visit)—he happened to attend the Princess's Theatre. There he witnessed the gorgeous representation of Shakespeare's *Henry VIII.*, which has immortalised the management of Mr. Charles Kean. Enchanted with what he saw on that occasion, and particularly struck with one or two of the old English melodies which Mr. J. L. Hatton had introduced in the music, his active mind there and then conceived the idea of an English Historical opera, on the plan and dimensions of the *Huguenots*. The book was to be prepared by one of our most eminent men of letters,† with whom Meyerbeer had several consultations on the subject.

But these, and many more schemes, which kept that busy head incessantly employed, were never destined to be realised. The mainspring of intelligence snapped asunder and the curious clockwork of the brain ceased to perform its functions.

It is not yet time to discuss the claims of Meyerbeer to the abiding admiration of posterity, or the place to which he is entitled among the masters of music. All that need be stated now is that he was peculiarly the man for the age in which he flourished—by which he was

\* Diarrhea, which induced inflammation of the intestines.

† Mr. John Oxenford.



impressed and which he impressed in turn; that, much as he left unfinished, he had lived long enough to mature his style, to build up his art-structure, to secure himself an undisputed niche in the Temple of Fame—to offer, indeed, to the consideration of the world a shining and complete phenomenon. Whatever else he might have been spared to undertake and bring to bear, whatever new theme he might have illustrated and adorned, it would in no way have helped to disturb or modify the notion universally entertained of him—would not, in short, have made him other than precisely what he was when the bright melodies of the *Pardon de Ploermel*\* first ravished the ear of Europe, while the *Africaine* still remained silent in his portfolio. He had fulfilled his mission, and fairly earned the esteem and gratitude of those who love the art to which his whole life was earnestly and enthusiastically devoted.

Although in a foreign land, away from his wife and children, Meyerbeer's last moments were shared with his intimate and confidential friends, Louis and Gemmy Brandus—his sick bed tended by an old, attached and faithful servant. His remains will be carried to Berlin—where he was born, where he habitually resided, where he held the highest honors at Court, and where he was regarded as one of the most brilliant notoriety of the place. Peace be with his soul! His life was a life well-spent; and his death calls for a tear, no less than for a tribute.

*By Express, from Paris.*

Une commission s'est formée pour rendre aussi solennels que possible les honneurs que la France doit à Meyerbeer. Cette commission est composée de MM. Camille Doucet, de Saint-Georges, baron Taylor, Emile Perrin, Auber, Georges Kastner, Ed. Monnaie, Fiorentino, Jules Beer, neveu du défunt, Louis Brandus.

C'est vendredi, à une heure, que le corps de Meyerbeer, quittera la maison n° 2 de la rue Montaigne pour être porté à la gare du chemin de fer du Nord.

Là, plusieurs discours seront prononcés, à la suite desquels un train spécial emportera à Berlin la dépouille mortelle de l'illustre compositeur.

M. Emile Perrin, ainsi que plusieurs autres personnes, accompagneront le corps jusqu'à la frontière, et MM. Jules Beer et Brandus le suivront jusqu'à Berlin où il arrivera samedi dans l'après-midi.

Lundi, à deux heures, aura lieu dans cette ville le service funèbre, à la suite duquel le corps sera déposé dans le caveau de famille.

Le testament de Meyerbeer ne sera ouvert qu'à Berlin, suivant sa volonté expressé.

C'est donc à tort qu'on a parlé de dispositions concernant les œuvres qu'il laisse; jusqu'à l'ouverture du testament, tout le monde ignorera qu'elles sont ses intentions à ce sujet.

\* Dinorah.

*To the Editor of the MUSICAL WORLD.*

SIR,—Of all the young composers of Germany, there is, probably, not one about whom a greater diversity of opinion exists than about Johannes Brahms. Your contemporary, the *Niederrheinische Musik-Zeitung*, published lately a very interesting article concerning him. From it we learn that Brahms is the son of a musician at Ham-

burg, and a pupil of Edouard Marxsen. He was, in the autumn of 1853, when nineteen years old, introduced by Robert Schumann to the musical world in an unusually brilliant fashion. The *Neue Zeitschrift für Musik*, in its number of the 28th October, 1853, contains the following article, headed "New Paths," from the pen of the above composer: "Years have elapsed—nearly as many as I devoted to the earlier editing of this paper, namely ten—without my having once been heard on this ground, so rich in reminiscences. Frequently, though I was actively and laboriously engaged in the task of production, I felt a wish to speak; many new and talented men had appeared; a new strength seemed to be manifested in music, as is proved by numerous high-soaring artists very recently, though their productions are known perhaps only to a somewhat narrow circle. I here allude to Joseph Joachim, Ernst Naumann, Ludwig Normann, Woldemar Bargiel, Theodor Kirchner, Julius Schäffer, and Albert Dietrich, together with C. F. Wilsing, the profound composer, who has devoted himself to sacred music, and whom I must not forget. Niels W. Gade, C. F. Mangold, Robert Franz, and St. Heller, also, must be mentioned as their valiantly advancing precursors. Following with the greatest interest the paths pursued by these elected ones, I thought that, after such a state of things, there would and must suddenly appear one destined to give expression in an ideal manner to the deepest feelings of the age; one who would present us with the qualities of a master, not developed gradually, but, like Minerva, springing completely armed from the head of Jupiter. He has now come: a youth, at whose cradle graces and heroes kept guard. His name is Johannes Brahms; he came from Hamburg, where he created in dark stillness, after being educated, by an admirable and enthusiastic teacher, in the most difficult laws of his art. He had, too, been recommended to me a short time previously by an honoured and well-known master. Even in his outward appearance he showed all those signs which announce to us: this is one of the elect. Sitting at the piano he began to disclose wonderful regions. We were attracted within circles more and more magical. To this must be added a genial power of execution changing the piano into an orchestra of sorrowfully sounding and loudly jubilant voices. There were sonnets, or rather veiled symphonies—songs, the poetry of which would be understood without words, though a deep and songful melody pervades them all—detached pianoforte pieces, partly of a demoniacal nature, most graceful in their form, then sonatas for the violin and pianoforte, quartets for stringed instruments—and all so different from one another that each one appeared to flow from a separate source. Then again he seemed, like some onward foaming flood, to unite them all as though in a waterfall, bearing on the surface of its waves, as they dashed down below, the peaceful rainbow, and surrounded on the bank by butterflies and nightingales' voices. When he sinks his magic wand to where the powers of the masses in the orchestra and chorus lend him their strength, we shall find still more wonderful glances into the secrets of the spirit-world in store for us. May the highest genius strengthen him, as there is a prospect that it will, since there dwells within him another kind of genius, that, namely, of modesty. His associates greet him on his first passage through the world, where, perhaps, wounds, but, also, laurels and palms await him; we welcome him as a strong champion. At every period there exists a secret league of kindred spirits. Link yourselves together in a closer circle, ye that belong to each other, so that the truth

of art may shine more and more brightly, spreading everywhere joy and blessings."

This introduction, says the *Neiderrheinsche*, was as dangerous as it was brilliant. Schumann's disciples felt inclined to greet with shouts of joy one thus recommended, while the master's adversaries were ready to cry the whole thing down as humbug. Schumann could do no more for his *protégé* than induce the firms of Breitkopf and Semff to print the young man's first compositions; his mind was shortly afterwards enveloped in the night of madness. Brahms, therefore, entered alone on his way, and at first received, after playing publicly on the 17th December, 1863, in Leipzig, almost more wounds than laurels. Attacks and haughtily unfavourable opinions were more frequent than acknowledgments of his talent and encouragement; the composer, like the pianist, was sharply criticised, and his career did not answer Schumann's predictions. It was slower and more thorny than the patrons of the clever young man imagined. The damage inflicted by imprudence, in a moment, had to be made good in a long course of years; that which Brahms could not achieve in his first attack, he had to attain by gradual exertion and labour.

Compositions by Brahms appeared in nine parts, at short intervals after Schumann's recommendation. There were three Pianoforte Sonatas, three books of Songs, a Pianoforte Trio, and a Scherzo and Variations for the same instrument. Opinion, at first obscured by party-zeal (?), has probably now settled down into the conviction that the Sonatas, of which that in F minor is the most important, are the work of a clever composer, possessing a lively imagination, but who, in the zealous exuberance of youth, is not yet acquainted with the laws of style and form-beauty, which he saucily and wilfully oversteps. His most successful efforts were the Songs, which remind one of Schubert and Schumann, some of which—especially those set to Eichendorff's words—are genuinely poetical. They contain, as do also the Songs subsequently published, the qualities which are peculiarly characteristic of Brahms, gentle, fervent, dreamy romanticism and refined poetic feeling. A very good notion of his kind of disposition is afforded also by the Variations on a theme of Schumann's (Op. 9). It has somewhere been correctly observed that Brahms is not a Schumannite, but can only be said to possess a disposition related to that of Schumann, which began by roaring and foam, and must now grow clear.

After his first efforts had not quite come up to the expectations excited, he devoted himself, in Hanover, Düsseldorf, and Hamburg, to serious study, making now and then professional tours. During these he appeared in the capacity of a pianist, and, besides his own productions, played more especially works of Bach, Beethoven and Schumann. But here again he had to contend with fresh difficulties; his playing and taste gave signs of an intellectual disposition; the masses, however, wanted strong impressions, and treated him somewhat coldly. Like his creative faculty, his pianoforte playing appears to have subsequently gained in depth. It is now praised for being soft and delicate, without wanting strength where strength is requisite; it clings with intellect and warm feeling to the composition performed, and, with artistic dignity, holds itself aloof from all virtuoso-like tinsel.

Since the end of the autumn of 1862, Brahms has resided in Vienna, where, a few months ago, he was appointed, on Stegmayer's death, chorusmaster of the Sing-Akademie. For the last few years (about four) he has energetically devoted himself to two of the most important departments of his art—namely, chamber music and orchestral composi-

tion, thus proving that it is his ambition to shine in the highest class of composition. He has written a Serenade for grand orchestra, in D major (Op. 11), and another for a small orchestra, viols, basses and wind (Op. 16); for chorus, "Marienlieder," Songs with harp and horns, a Funeral Song and an "Ave, Maria." Among his recent pianoforte productions, some Variations on a theme by Handel are distinguished by rich, smooth and artistic work.

Some critics are disposed to expect from him something great in the way of chamber music. Two Quartets for pianoforte, violin, viol and violoncello (G minor and A major, Op. 25 and 26), as well as the Sestet, published somewhat previously, for two violins, two viols and two violoncellos, are mentioned as those of his compositions which are best worked out. A Viennese critic says of Brahms:—"Artistic worth, and deep, though at the same time unpretentious, earnestness, such are the qualities which cause him to tower above the ordinary standard. For him is art still a sacred mission; may it ever remain so!"

Following the example of the *Niederrheinische Musik-Zeitung*, I perfectly agree with this; but good will and laudable intentions no more make a distinguished composer than a noble disposition and a correct insight into the forms of poetry constitute a poet. This is certainly a commonplace, but it cannot be too often repeated to a large number of the present German musical critics. Among the latter, the disciples of Schumann's school especially allow themselves—as they did with Schumann himself—to be seduced far too easily into accepting a musician's conscientious efforts towards what is more than usually high and noble in art, as inward vocation, ready-made justification for production; and consequently into considering sentiment a certain guarantee of genius. In my opinion, as well as in theirs, an artists's feeling for and efforts towards what is noble are something particularly sacred, but the fullest appreciation of these efforts must not prevent our seriously testing whether the power of will finds a response in its necessary adjunct for artistic production: namely genius. "But I will"—says Faust; the Satanic practitioner, however, who, for many thousand years, has been chewing over the divine arrangement of the universe, replies:

"Das lässt sich hören!  
Doch nur vor einem ist mir bang:  
Die Zeit ist kurz, die Kunst ist lang."\*

It cannot be denied that the above critics, influenced by the respect they entertain for a composer's will, experience a certain disinclination to test new productions not by the composer's intentions but by the results of those intentions, and that this disinclination prevents their measuring those productions by a purely musical standard. I have been led more especially to make these observations by the two pianoforte quartets—Brahms's latest compositions. On hearing them, it struck me that the composer's talent was so wrapped up in, and smothered by, the fearful confusion of tone from all the four instruments, played together without calm, without cessation, and without any light spots of melody, that it is nearly impossible for anyone to think of comprehending the works as a whole, far less of having any pleasing or elevating effect produced upon his mind or imagination.

The compositions of Brahms already published (according to the *Niederrheinische Musik-Zeitung*) are:

Op. 1. Sonata for Pianoforte (C). 2. Sonata for Piano-

\* "That's bravely spoken.  
On one point, though, my fears are strong:  
To-wit: Time's short, while Art is long."



forte (F sharp minor). 3. Songs. 4. *Scherzo* for Piano (E flat minor). 5. Sonata (F minor). 6. and 7. Songs. 8. Trio. 8. Variations for Pianoforte on a Theme by Schumann. 10. Ballads. 11. Serenade for grand orchestra. 12. "Ave, Maria" for female chorus. 13. Funeral Song for mixed chorus. 14. Songs. 15. Concerto for Piano. 16. Serenade for small orchestra. 17. Songs for female chorus with a harp and horns. 18. Sestet for stringed instruments. 19. Songs. 20. Duets. 21. Variations for Pianoforte. 22. "Marienlieder" for chorus. 23. Fourhanded Variations for Piano. 24. Variations and Fugue for Pianoforte after Handel. 25. and 26. Pianoforte Quartets (G minor and A major).

GROKER ROORES.

#### THE ENGLISH OPERA ASSOCIATION, LIMITED. WHAT IS ITS FINANCIAL CONDITION?

*To the Editor of the MUSICAL WORLD.*

SIR,—The time has now arrived when the committee of the English Opera Association, Limited, should give the public and musical profession generally explicit information respecting its financial position and the nature of security it affords for the satisfactory performance of its engagements. By the published official statements it is announced that an arrangement has been made with Mr. Gye for the use of Covent Garden Theatre; that Mr. Alfred Mellon has been secured as conductor of the orchestra; that Mr. Beverley is to be the scenic artist; and that Mr. Harris is to be the stage manager. It is also stated that the Association will open the theatre in October next; that in anticipation of this, composers are invited to send in their works for examination; that artists desiring to be engaged are to make written applications to the secretary; and that the company's share list was closed up on the 20th ultimo. Beyond these statements, little or nothing is known of the Association. I ask you, sir, whether it is not, in every respect, desirable that full information should be given respecting its financial position, in order that those persons who enter into engagements with it may learn the security they have to depend upon? At present, what is known about the Association on this point is far from satisfactory. It is true that the Association is nearly three years old, and in the list of the committee are found the names of some, who, if individually responsible for the pecuniary engagements of the Association, would be sufficient security for the able and faithful discharge of the responsibilities entered into. But those noblemen and gentlemen in question are not individually responsible for one shilling beyond the amount of shares they subscribe; while the number of shares held by each member of the committee may be many or few. It is not compulsory that individual holdings of shares should be extensive in a limited liability company; for in many cases of failure it has turned out that directors have held only one share—say of £5 or £10—on payment of which all pecuniary liability ceased, persons who had given trust on the faith of eminent names being associated with limited liability companies, as directors, found out to their cost, that the only security they had to depend on was the subscribed capital of the company,—not the personal unlimited liability of the directors, as was supposed. The information, therefore, that all persons who enter into engagements with the Association should take an interest in obtaining is the amount of capital subscribed, the amount paid up, the names of the shareholders, and the extent of liabilities incurred. Perhaps the only reliable facts upon which to form an opinion are the amount of paid-up capital actually in hand, and the liabilities the Association has already undertaken

to discharge. (Past experience of all joint-stock companies shows how difficult it is to collect calls on shares subscribed, and especially in a concern like the English Opera Association). An opinion may be better formed on these two points than any others. I therefore commend them to the careful consideration of those who may be invited to give credit to the Association.

The information about the financial prospects of the company, as reflected through the prospectus, is singularly bald and meagre. No estimate is given of the extent of liabilities contemplated, the number of operas to be produced, the cost of production, the expenses of management, or any other unavoidable outlay in developing the objects of the Association. The prospectus is silent on all these very important points, and yet we are assured that the Association is to be a permanent institution, having the power to enter into engagements with persons who take shares to give admissions to performances according to a sliding scale, regulated by the amount of money invested in shares. Now, Sir, if the Association really is in a suitable financial position to justify it in making these pledges with shareholders, and asking for credit at the hands of artists and others, the sooner the fact is proved the better for the concern itself, and the musical public especially. Let information be given by the Association as to the amount of capital subscribed, and paid up, the number of shareholders, and also the proportion of the capital which has been swallowed up by expenses during the past three years, in order that the real monetary power of the Association may be estimated. There can be no good reason for withholding these facts from the public; and it is much to be hoped that the committee of management are in a position to shew, beyond dispute, that a sufficiency of capital has been received to work the Association effectively, and place the trusty fulfilment of its financial engagements beyond a question.

The nominal capital of the Association is stated to be £50,000, in 25,000 shares of £2 each—£1 per share paid up. Now, in my opinion, this capital (I mean £50,000), if all paid up, would not be found one shilling too much for the necessities of the concern, provided it is intended to act up honestly to the professions of the prospectus. A smaller sum, even if guided by the greatest skill, by experienced managers, could not possibly command an extensive repertory of operas, mounted in the most complete and effective manner—as promised in the prospectus.

This is the proper time for the Association to be understood on the point of its finances; and, before proceeding further, it is a duty the committee of management owe to the musical profession, that the actual financial condition should be formally announced and proved, so that the amount of credit the Association obtains may be regulated by its subscribed capital, and not by the supposed, but unreal personal responsibility of the committee of management.

The share list having been closed on the 20th April, enables the Association to make known the amount of capital it possesses to commence its campaign upon, and I trust the information will speedily be forthcoming and prove conclusively satisfactory.—I remain, Sir,

Your obedient servant,

SIMON HALP.

May 2nd, 1864.

JOSEPH JOACHIM TO HEINRICH ERNST.

*Extract from a Private Letter.*

DEAR AND HONORED FRIEND,—However sorry I am that, after you were beginning to get better, your patience should be again subjected to so hard a trial, the

confidence expressed by your medical man affords me consolation. I certainly had hoped, from the accounts my brother now and then gave me of you, that, on the occasion, so ardently desired on my part, of our meeting again, this Spring, I should have once more enjoyed the pleasure of hearing the magnificent tones of your violin! Providence, however, decrees otherwise. I am not destined, dear Master, to hear you, and thus to me, thanks to your confidence, is entrusted the noble task of making the musical world of London acquainted with your newest creation. I need scarcely say with what deep love I shall devote myself to the service of your Muse. Command me as you will, and let me soon know on what day your concert can take place. I am exceedingly anxious to see your "Etudes," though I am really afraid of your fingering\*; but whatever comes from your pen I will, at all events, practice, even though I may not succeed in doing it justice.

Your truly devoted friend, JOSEPH JOACHIM.

Hanover, April 13th.

MEYERBEER'S ORDERS.—Meyerbeer was Member of the French Institute; Member of the Committee of Instruction at the Conservatoire, of Paris; Hon. Member of the Grétry Society, at Liege; Knight of the French Legion of Honour; Commander of the Legion of Honour; Foreign Associate of the Académie des Beaux arts; Director-General of music to His Majesty the King of Prussia; Member of the Royal Academy of Fine Arts, at Berlin; Knight of the Order of Merit, in Prussia; Knight of the Order of Leopold of Belgium, of the Order of Ernest of Saxe, and Henry-the-Lion of Brunswick; Knight of the Imperial Brazilian Order of the South Star; formerly Chapel-Master to the King of Prussia; and member of several institutions in Italy, Sweden, Denmark, Germany, and England.

FRENCH BENEVOLENT SOCIETY.—We learn that H. R. H. the Duc d'Aumale has most graciously given the French Benevolent Society permission to hold two *Fêtes Champêtres*, on the 1st and 2nd June, in his magnificent grounds at Twickenham, and that H. R. H. will defray the expenses of erecting marquees and pavilions in which fancy bazaars and shows will be held. M. Godillot the eminent decorator of Paris will come to London on purpose to decorate the gardens and marquees. Monsieur Jullien with a full band and chorus will give a concert on the afternoon of each day; and a *bal al fresco* in the evening will terminate each fête. The list of lady patronesses includes some of the noblest names of the aristocracy; and it is expected that these fêtes will be the most brilliant of the season.

UN' OPERA NUOVA DEL MAESTRO CAVALIERE F. SCHIRA.—Questo rinomato compositore che da molti anni soggiorna in Inghilterra, noto per parecchie sue composizioni, fra cui un' opera, *Niccolò de' Lapi*, rappresentata l'anno passato con luminoso successo al teatro della Regina a Londra, sta scrivendo un nuovo lavoro per il teatro italiano, avendo tolto a soggetto da trattare il famoso dramma intitolato *Leah*, che tanto rumore levò a Londra, da ripetersi le centinaia di volte. La profondo impressione ch'egli ricevette a quella rappresentazione gli fu stimolo a prescegliere questo argomento e ci dà fede che col suo non comune ingegno e col suo vasto sapere giungerà ad arricchire il repertorio italiano d'un capolavoro, che vorremmo vedere rappresentato per la prima volta in Italia, ora che l'arte è intanta decadenza e che abbiamo niamo tanto di opere le quali ci conservino il primato nella musica, che andiamo ogni giorno più perdendo.

OPERATIC NEWS.—Madame Nantier Didiée, Mdle. Carlotta Patti, Signor Tamberlik, Signor Ronconi and Mdle. Adelina Patti have all arrived.

CRYSTAL PALACE.—The new season opens to-day with the first of the ten opera concerts. For the first eight of these concerts nearly the entire strength of Mr Gye's opera company has been engaged. For to-day Mdle. Carlotta Patti, Mdle. Fricci, Mdle. Giuseppini Tati, Signor Neri-Baraldi, and Signor Graziani; solo violin, Signor Sivori.

SIGNOR SIVORI leaves for the continent on Saturday week.

\* "Grippe," "Grips," "Grasps,"—in allusion, we presume, to the uncommon grasp of Herr Ernst's left hand.—ED. M. W.

#### HER MAJESTY'S THEATRE.

On Saturday *Il Trovatore* was repeated. The Italian version of Otto Nicolai's comic opera, *Die Lustigen Weiber von Windsor*, under the significant title of *Falstaff*, was produced on Wednesday night, with a success never for one instant doubtful. Mdle. Tietjens, Signor Giuglini, Mdle. Bettelheim, Mr. Santley, Mdle. Vitali, Signors Gassier, Junca, and other chief members of the company, were in the cast. The musical execution generally, under the able direction of Signor Arditi, was unexceptionable, the scenery—especially the view of Windsor Forest, with the Castle in the distance, by moonlight (one of Mr. Telbin's happiest efforts)—picturesque and beautiful; the costumes and appointments were fresh and of the period, the *mise en scène*, ballet, &c., all that could be wished. No opera, in short, M. Gounod's *Faust* not excepted, has been more carefully got up of recent years at Her Majesty's Theatre. The house was crowded in every part, and the performance elicited unanimous approval. Our remarks upon the opera, one of the most universally popular works of the modern German school, must be postponed till another occasion. *Falstaff* was repeated on Thursday, with a *ballet divertissement*, between the first and second acts, which introduced a new and extremely clever *dansuse* to the subscribers. With all the talent of Mdle. Beretta—who was very successful and encoired in two variations of her *pas de deux* (with Sig. Ammaturo)—we think the admirers of Otto Nicolai's opera have just right to complain. To-night *Falstaff*—for the third time. B. B.

#### ROYAL ITALIAN OPERA.

On Saturday the *Prophète* was given for the first time this season—Herr Wachtel as Jean of Leyden, and Mdle. Destinn as Fides. As Herr Wachtel was labouring under severe indisposition, we shall wait for another occasion to pronounce an opinion on his new performance, nor are we disposed, just now, to say a word about the new Fides. The general execution of Meyerbeer's grand work was as good as of yore. In the skating scene the *Pas de Patineurs* was encoired, and Mdle. Salvioni danced her best.

Monday, *Guillaume Tell*; Tuesday, *Un Ballo in Maschera*; and Thursday, *Il Trovatore*. The last was substituted for the *Huguenots*, postponed on account of Herr Schmid's illness. To-night the *Barbiere*, with Mdle. Adelina Patti, Signor Mario and Signor Ronconi. B. B.

LIVERPOOL.—The success of Master Willie Pape's performances in the small concert-room of St. George's Hall induced the directors to repeat the experiment on Saturday in the large hall, and the attendance on the occasion justified their undertaking. The young pianist (for whose use Messrs. Kirkman and Son, of London, had sent down two of their finest grand pianofortes) was warmly welcomed by the audience, and performed the following pieces in his most finished manner:—*Fantasia, Mosé in Egitto*, Thalberg. *Sonata, A flat*, Op. 26. Beethoven. *Murmures Eoliennes*, Gottschalk. *Andante and Ronde Capriccioso*, Mendelssohn. *Grand Fantasia on "Confederate Hymn," F. West*. *Fantasia, "Sweet Home," Thalberg*. *National Cuban Air* (two Pianofortes), Gottschalk. *Grand Fantasia, from Lucia*, Prudent. *Le Banjo, Danse de Negres*, Gottschalk. *Rigoletto de Verdi*, Paraphrase de Concert, Lizst.—Master Pape was obliged to repeat the *Fantasia on the Confederate Hymn*, Thalberg's "Home, Sweet Home," and the *National Cuban Air*. Beethoven's *Sonata*, with the *Funeral March*, was admirably played, while the *Ronde Capriccioso* of Mendelssohn, taken at great speed, was warmly applauded.

ABERDEEN.—The Choral Union gave a concert in the Music Hall, on Wednesday evening, April 27, under the patronage of H.R.H. the Prince of Wales, the Right Hon. the Earl of Kintore, the Lord Lieut. of the County, &c. There was a large attendance. The first part consisted of selections from the *Creation*, including "With verdure clad," and the recitative and air, "And God said," and "Now heaven in fullest glory shone," and the duet "Graceful consort," sung by Mrs. Sunderland, and Mr. Lambert. The second part was miscellaneous; including solos by the lady and gentleman, and choruses, glees, and part songs. Mendelssohn's "Hunter's farewell," and Stevens' "Cloud-capt towers," were both finely given by the choir, and the latter encoired. We believe this is Mrs. Sunderland's last appearance in Aberdeen professionally. Amongst the pieces played by the band the overture to the *Crown Diamonds* carried off the palm. Mr. Justice was leader of the band, organist, Mr. Baker, and conductor, Mr. Latter.

SIGNOR CARLO DUCCI, the eminent Florentine pianist, is in London or the season.



## PHILHARMONIC CONCERTS.

The directors of these classical entertainments have been rummaging their library-shelves of late to excellent purpose. The revival of Cherubini's symphony—written expressly for the Philharmonic Society—was a boon to subscribers; and on Monday, at the fourth concert, another most interesting work was brought to light, in the shape of a symphony by the dramatic composer, Méhul. One of the shining lights of the French school, an ardent emulator of Gluck, a contemporary and a rival of Cherubini, Méhul—standing midway between Grétry and Boieldieu, had more real genius, and far more earnest ambition than either. He was, besides, a prolific producer, and looked at his art from that serious point of view which is inseparable from true distinction. We are aware that the symphony in G minor—the last of six in the composition of which Méhul artistically employed his leisure hours—had already been presented at the Crystal Palace Concerts; but we should like to know *what* has escaped the eclectic scrutiny of Herr Auguste Manns! With an orchestra on a large scale, like that so well and zealously conducted by Professor Sterndale Bennett, and in a "locale" so admirably adapted for sound as the Hanover Square Rooms, the symphony of Méhul had a better chance of being appreciated, and created a proportionately more sensible impression. A work of unequal merit, it is, nevertheless, one which shows a high aspiration, contains many genuine beauties, and proclaims indisputably the hand of a master. The opening *allegro* is broad, energetic, and well knit; the *andante* (with variations), though somewhat à la Haydn, is charmingly fresh; while the minuet and trio are quite as pleasing as they are cleverly contrived. The feeblest—or, more properly speaking, least vigorous, movement is the *finale*—an *allegro agitato*, which may be described, in general terms, as Mozart without the strength and variety which make the compositions of that great and gifted master always acceptable, no matter in what shape they may be conceived. The execution of the symphony in G minor was in all respects admirable, and its revival may be pronounced an unqualified success. The other symphony was "the C minor," that Colossus which many even of the most uncompromising worshippers of Beethoven persist in styling his *chef d'œuvre*. Be that as it may, few will dissent from the opinion of Mendelssohn—that the C minor symphony excites as much intellectual gratification as any of the later works, not excepting the majestic "No. 9;" and, perhaps, on the whole, is listened to with a purer and more unchecked feeling of content. There has, probably, never been a finer performance of this glorious inspiration at the Philharmonic Concerts, which baptised it in England, and in the programmes of which its appearance is invariably hailed with satisfaction.

There was only one overture; but that was an overture which every musician in the room must have been glad to welcome, after its many years of silence. Mr. Cipriani Potter—late principal of the Royal Academy of Music, where some of our most eminent composers and professors enjoyed the advantage of his counsels and instructions—wrote an overture to Shakespeare's *Cymbeline* about a quarter of a century ago. It was played, if we are not mistaken, at one of his own benefit concerts at a time when a benefit concert without an orchestra was reckoned of little or no account. A work of fancy and ingenious construction, it was admired and applauded then just as it was admired and applauded on the present occasion; and the renewed appreciation it has met with would warrant the revival of a certain overture to *Antony and Cleopatra*, from the same industrious pen.

The programme on Monday comprised two concertos—a concerto for pianoforte, and a concerto for violin. The pianoforte concerto was Mendelssohn's No. 2 (in D minor and major), one of the most trying and difficult concert-pieces extant. The fact of that clever and rising young musician, Mr. W. G. Cousins, being entrusted by the directors with the honorable task of playing so renowned a composition before a Philharmonic audience indicates that they are more than ever disposed to encourage and help such English talent as may be in the market. This had already been demonstrated at a concert not long since, when another young pianist of promising ability—Mr. Harold Thomas—was selected to perform the first concerto (in D minor) of Professor Sterndale Bennett. Mr. Cousins, doubtless proud of the honor conferred on him, entered *con amore* on his labor, and played with a spirit, force, and expression which, with all his unquestionable talent, he has never publicly exhibited until now. The applause after the exquisite slow movement was most warm; that at the end of the arduous and perplexing *finale* still warmer; and, in short, Mr. Cousins may be congratulated on a success as fairly earned as it was heartily acknowledged. The other concerto—Spohr's famous *Scena Cantante* (or "Dramatic Concerto," as it is called in England)—introduced, for the first time at these concerts, Herr Lauterbach, *Concert-meister* to the King of Saxony, and a violinist of extraordinary ability. The delivery of the very first solo declared emphatically that a master of the fiddle was at work; the reading of the beautiful slow movement was in

the chaste and dignified style of Spohr himself; the intonation was everywhere true, the tone pure and telling, the execution of *bravura* passages throughout brilliant, vigorous, and unerring. Not to go further into detail, Herr Lauterbach's performance was of the first class, and, late as it came in the evening, roused all his hearers to enthusiasm.

The singers were Madame Lemmens-Sherrington and Mr. Weiss. The accomplished lady introduced the graceful *aria*, "Zeffiretti lusinghieri," from Mozart's first grand opera (*Idomeneo*), and the familiar "Ombre légère," from Meyerbeer's *Dinorah*; the gentleman gave "Lascia amor" from Handel's opera of *Rinaldo*; the two combining their voices in the well-known duet, "Qual sepolcro," from Paer's *Agnese*. The vocal pieces, though otherwise unexceptionable, were all too long for so unusually lengthy a programme; and there were too many long orchestral movements in minor keys; two, for instance, in Méhul's symphony, two in that of Beethoven, and one in Mendelssohn's concerto—not to speak of the prevalence of *minor* in the *Scena Cantante* of Spohr. No other fault, however, could reasonably be found with this excellent concert—which, moreover, was brought to a close in the brightest possible manner by the very characteristic march from Beethoven's music to *Egmont*.

ORGAN OPENING AT CROSLAND CHURCH.—On Thursday the new organ built for Crosland church by Messrs. Kirkland and Jardine, of Manchester, was opened by Mr. Burton, of Leeds. The services were of a gratifying character, and the congregation have reason to felicitate themselves on the excellent instrument they have secured. The mechanism of the organ is on Abbé Vogler's simplification system, by which a touch equal to that of a pianoforte is secured. The richness of the diapasons are very apparent, as also the fineness of the reeds, any of which may be used as solo stops. The pipes in the principal 12th, 15th, and mixtures, are of spotted metal, and the entire workmanship adds testimony to the high character the builders have long deservedly held. The following is a description:—The organ has three full rows of manuals CC to G; Great organ, CC to G, 56 notes; 1, double diapason bass, 16 feet; 2, double diapason, treble, 16 feet; 3, open diapason, major, 8 feet; 4, open diapason, 8 feet; 5, stop diapasons bass, clarabella, treble, 8 feet; 6, principal, 4 feet; 7, twelfth, 3 feet; 8, fifteenth, 2 feet; 9, mixture, 2, 3, and 4 ranks; 10, trumpet, 8 feet. Swell organ, CC to G, 56 notes; 11, bourdon, 16 feet tone; 12, open diapason, 8 feet tone; 13, stop diapason, 8 feet tone; 14, gemshorn, 4 feet tone; 15, fifteenth, 2 feet tone; 16, mixture; 17, cornopean, 8 feet tone; 18, hautboy, 8 feet tone; 19, clarion, 4 feet tone. Choir organ, CC to G, 56 notes; 20, dulciana, 8 feet; 21, viol di gamba, 8 feet; 22, stop diapason, 8 feet; 23, clear flut e, 4 feet; 24, flageolet, 2 feet; 25, bassoon and clarinet, 8 feet. Pedal organ, CCC to E, 29 notes; 26, grand pedal open diapason, 16 feet. Couplers: 27, great to pedals; 28, swell to pedals; 29, choir to pedals; 30, swell to great; 31, choir to great; 32, clochette; 4 double-action combination pedals. Preparations have been made for 2 more stops in the pedals. The sermons at the opening were preached by the Rev. T. G. P. Hough, Incumbent of Ham, Surrey, who showed that such an organ was not only a means of raising the musical talent of the neighbourhood, but that music and singing were important aids to Christian devotion, and of Divine institution. The collections amounted to upwards of £40; but there is still a debt of about £50 remaining, on behalf of which sermons will again be preached on Sunday, in the afternoon by the Incumbent, and in the evening by the Rev. Canon Holmes. The choir, of 24 voices, sang selections of music from Creighton, Mendelssohn, Wesley, Beethoven, Elvey, and Handel, in a very creditable manner.

ROYAL SOCIETY OF MUSICIANS.—The annual performance of the *Messiah* on behalf of this Society took place last evening, at St. James's Hall, under the direction of Professor Sterndale Bennett. The principal singers were Mdlle. Parepa, Madame Sainton-Dolby, Miss Eliza Hughes and Miss Lascelles, Messrs. Sims Reeves, Whiffin, Winn, Walworth and Weiss.

MDLLE. PAULINE LUCCA has been playing this week at the theatre in Cologne. On Sunday she appeared as Valentine (*Die Huguenotten*), and on Tuesday as Gretchen (*Faust*). She is expected immediately in London.

MADRID.—Margarita, a comic Spanish opera, has been produced with success, at the Zarzuela Theatre. The music is by Señor Clito Moderati.—Mad. Spezia and Sig. Aldighieri have appeared in *Un Ballo in Maschera*.

ALGIERS.—The annual "subvention" of from seventy to seventy-five thousand francs, hitherto granted to the manager of the Italian Opera, has been withdrawn.

GRANADA.—Mad. Borghi-Mamo is engaged.

## THE WANDERING MINSTRELS.

An amateur concert was given on Thursday night in aid of the Industrial Home for the Daughters of Soldiers belonging to the Brigade of Guards. The entertainment was not only under Royal patronage, but honored by the presence of his Royal Highness the Prince of Wales, his Royal Highness the Duke of Cambridge, the Princess Mary of Cambridge, the Grand Duke and Duchess of Mecklenburg Strelitz, and a distinguished company. The whole performance was undertaken by that spirited body of amateurs who, under the poetical denomination of "The Wandering Minstrels," have achieved a twofold reputation—a reputation for promulgating the taste for good music among the higher circles of society, and a reputation for supporting, with all their influence and all their talent, any worthy and charitable object the claims of which may be brought legitimately under their notice. No more praiseworthy charity could have appealed to their benevolence than that in behalf of which the concert on Thursday in the Hanover Square Rooms was projected and carried out; and we were glad to see—notwithstanding the unusually high prices charged for admission—that there was a brilliant and overflowing attendance. The printed programme—sold in the room at the moderate charge of half-a-crown—was one of the most elegant *brochures* in its way that ever distributed information to a concert-room audience. The frontispiece alone—designed with exceeding taste and fancy by the Hon. Mrs. Boyle, an eminent *dilettante* draughtswoman—was well worth the money. Few of our readers can be ignorant of the object with which "the Industrial Home" was instituted. The school at Maida Hill being found insufficient—the largest number of girls it could accommodate being 21—the committee felt justified in making an appeal to the public. Their desire was to erect a building expressly for the purpose, and a piece of ground has already been purchased near the Victoria Lodging House, Westminster. The cost of this building—the accommodation of which will provide for 50 beds—is estimated at £2,369; but the donations received up to this time (including £500 from the War Office) only amount to £1,650—which leaves £700 still to be raised. That the deficiency will readily and speedily be made up can hardly admit of a doubt; and there is reason to believe that the profits of the concert under notice will provide a considerable portion of it.

To criticize the performances of the Wandering Minstrels on an occasion when their musical abilities were exerted in such a cause as that of the soldiers' daughters would be ungracious. Let them address the public on their own account, and they shall receive their fair measure of praise and blame. It may be permitted, however, to cite their programme, and to add that it was not only skilfully made out, but consisted of unexceptionable materials. Our musical readers may judge for themselves:—

## PART I.

Overture—"La Sirène" ... ..	Auber.
Solo—Violin (Andante from Concerto), Hon. S. Egerton ... ..	Mendelssohn.
Part Song—"Slumber, Dearest" ... ..	Mendelssohn.
Madrigal—"Come, let us join the Roundelay" ... ..	W. Beale.
Finale (Symphony in C minor) ... ..	Beethoven.

## PART II.

Overture—"Zampa" ... ..	Hérold.
Part Songs—"The Gondolier's Serenade," and "The Merry Wayfarer" ... ..	Schubert, and Mendelssohn.
Waltz—"Paradiesvogel," ... ..	König.
Solo, flute—"Lucrezia Borgia" (Captain Le Patourel) ... ..	Briccialdi.
Part Songs—"The Sailor's Song," and "Take thy Banner" ... ..	Hatton and Coward.
Fanfare Militaire ... ..	Ascher.

The band of the Wandering Minstrels (between 40 and 50 strong) includes eight first fiddles, six second fiddles, four violas, four violoncellos, four double basses, and the usual complement of instruments of wood, brass, and percussion. Most of our practised amateurs are included in the ranks; and they play together, under the direction of the Hon. Seymour Egerton (a clever composer as well as an able conductor), with wonderful spirit and good will. The "Moray Minstrels," set down for the part songs and madrigal, comprise four altos, nine tenors, and eight basses, directed by Mr. John Foster—well known in the musical world. The excellence of the programme on Thursday consisted no less in its variety than in its generally sterling quality. What, for example, could be better contrasted than the sparkling and melodious overture to Auber's opera *La Sirène*, and the majestic *finale* to Beethoven's grand C minor symphony? What, on the other hand, more pleasantly opposed to each other than this same majestic *finale* and the lively overture to Hérold's *Zampa*? Nothing more charming could be named than the slow movement from Mendelssohn's violin concerto, nothing prettier in its way (*longo intervallo*, it need scarcely be added)

than the late König's *Paradiesvogel* waltz. Then the part songs of Mendelssohn and Schubert are perfect; so that if the audience were not content with the selection, vocal and instrumental, they must have been hard to satisfy. That they were satisfied, however, appeared evident; and the gratification they derived from the music must have been increased by the sense that while they were enjoying a most agreeable performance they were also assisting an admirable charity.

## LETTERS TO THE EDITOR.

## VOCAL EDUCATION.

MR. EDITOR.—In your last week's *Musical and Dramatic Review* there is a most admirably-written article on foreign and English singers. Although very caustic, yet its critical remarks are most just and true, especially as regards the vocalists of our own country. Every connoisseur knows how unintelligible the words of songs are given, for singers appear as if they were practising a lesson or vocalising a series of sounds, making their voices a species of mouth organ, and warbling a kind of melodious instrumental solo. Surely poetry (not rhyming twaddle) ought to be so sung that every word might be distinctly heard, giving the whole its full expression and effect. But how can this be expected to be done when elocution and declamation are so little taught, because so little known by professors of singing; in fact, few vocal works enter into the elocutionary art at all. The only one that I have met with where the subject is taken up fully and clearly is "De Courcy's Art of Singing," a book but little known, though most cleverly written, and well worth every vocalist's perusal. But we are on declamation and language that contains fine ideas ought to be energetically delivered, so as to be clearly and forcibly understood and properly appreciated. It is allowed by all that singing is the highest style of oratory, when both the words and music are of a superior kind, and well sung by a well-trained and mellifluous voice, so as to touch the heart and to rivet the understanding. Till elocution is equally studied with vocalizing we cannot expect to find that any singers are fine declaimers, without which none can be considered to be accomplished and finished vocalists. May the profession awaken to their own interest and see their own deficiency, for Horace says—

"To know one's fault is the first step to mend"

from NONSENSE SOUND.

[Are "De Courcy" and "Nonsense Sound" convertible terms?—Ed.]

DEAR MR. EDITOR.—Would you kindly tell me in what form the "Waltzes of BEETHOVEN" (so I believe) were by him originally written, and for what instrument: and also where they are published, for the pianoforte.

Yours truly, W. T. H. A.

SIR,—As one of the readers of your Journal may I venture to trespass upon your valuable time by asking if you will kindly inform me whether the criticisms upon new music, &c., which usually appear, are printed in a separate form; I have remarked the absence of them for some time past.

I am, Sir, Yours respectfully, M. B.

## NEW MUSIC RECEIVED FOR REVIEW.

ADDISON & LUCAS.—"Out of the deep," Sacred Cantata by Henry Gadsby.

VIENNA.—The company at the Italian Opera is very unsatisfactory this season. All the works they have as yet performed have been comparative failures.—The Singacademie lately gave a concert consisting exclusively of compositions by their chorus master, Herr J. Brahms.

MUNICH.—The Court and National Theatre was re-opened, after having been closed several weeks, with Mozart's *Titus*. The whole audience were dressed in mourning. This fact, combined with the rather sombre appearance of the house itself, produced a queer effect.

MONACO.—A company has been formed to erect a people's theatre, which is to contain 1,400 places. The price of admission is not to exceed twopence!

PENZING.—Herr Richard Wagner has suddenly quitted this place no one knows wherefore, and proceeded to Switzerland—no one knows why.

ST. PETERSBURGH.—The Sultan has been pleased to confer the order of Menjidé on Anton Rubinstein, for a composition dedicated to his sublimity.

MILAN.—A new literary, artistic and theatrical paper, entitled *The Tower of Babel*, has been published here.



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